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Mobile BEAT

The DJ Magazine

March 1996

The TOP 200

plus

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Mobile BEAT
The DJ Magazine

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Track One

Up and running...the new Mobile Beat Magazine website! Another opportunity for Mobile Beat readers to broaden their horizons and get the latest, breaking developments in the DJ world. Visit it soon, many exciting things will be appearing there over the next few months.

In this issue: The 1996 Mobile Beat TOP 200, the most comprehensive and accurate listing of songs DJs play, updated each year by you: our readers. The Mobile Beat Top 200 has almost become synonymous with the music of the mobile DJ industry, and as many times as we play these songs over and over, they just won't go away. This year, in addition to balloting, we were also able to get *live* internet feedback via one of the online provider's "chatrooms" for DJs. As you will see, this year's chart has a fresh image reflecting some of the new contemporaries, and yes, *we have a new #1!!!*

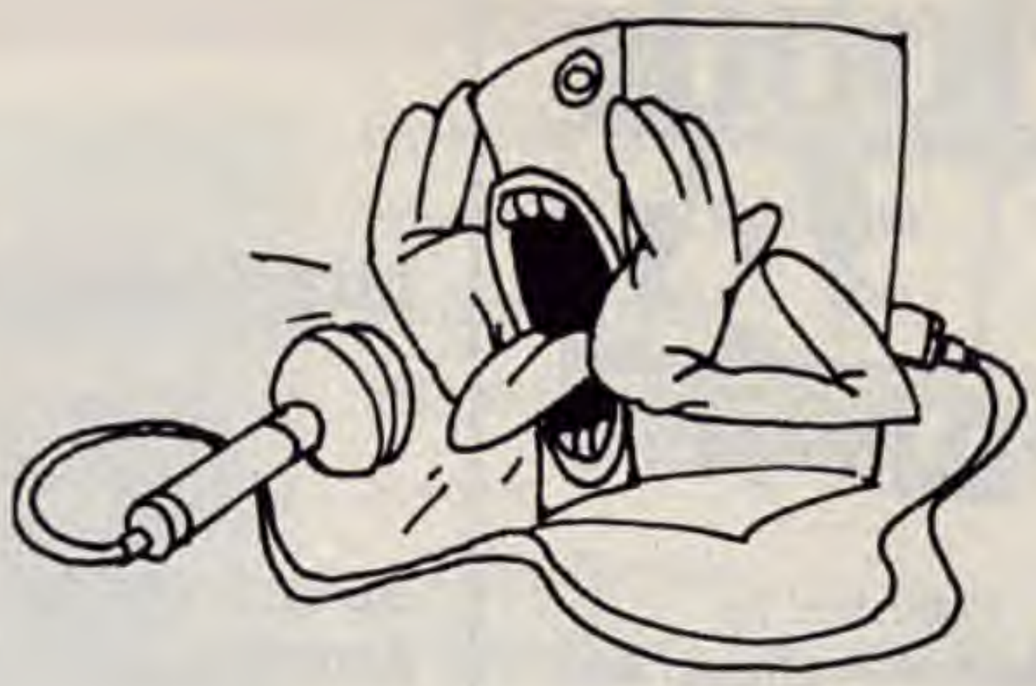
Also in this issue: some timely pieces on how to generate new business in 1996 by exploring Bar and Bat Mitzvahs and anniversary parties. You'll find a great step by step instructional on the Macarena dance, what to play when the crowd wants Alternative (a.k.a modern) rock, and a DJ Shopper's guide to wireless microphones!

Enjoy, and remember, Mobile Beat is an interactive magazine, so whether you join us at the web site, online or still use pencil and paper, we're always interested in your feedback, comments, questions and DJ Nightmare stories. Speaking of feedback, wait'll you read what we found in the mail bag for this issue. Turn the page and find out!

Mike Buonaccorso

On the cover: "The Top 200 in Vinyl" created with the help of dual Gobo Spot 2 projectors from American DJ Supply

Feedback



Mobile Beat welcomes your comments and opinions. Write: Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309
Fax 716•385•3637 or
E-mail: MobileBeat@AOL.COM

A piece of advice

Thank you for your continued coverage of the lucrative and spontaneous (and sometimes "a little bit crazy") world of mobile dee jaying. There are, however, a couple of things I'd like to "take you to task" on.

1. What's wrong with "Old Time Rock & Roll"? It drives them wild. I've seen old people wearing oxygen tanks dance to it. Small children leap about the dance floor and busy caterers happily tap their toes in sync to the beat every time I play it. (Usually twice per gig.)

2. What's all this in your latest issue about beat mixing? I've been a professional disc jockey for over 25 years and have never had one single person come up and complain because I'm not mixing the beat. Anyway, you can't mix the beats. The beats are already there exactly as they were when you bought the song at the store. I think this is just another way to sell a gimmick sort of product to disc jockeys with little or no experience in the field. I say if it's not broken then why fix it.

3. What happened to the ad for Gemini featuring the young woman in the pink leather bikini holding a champagne bottle like she was about to clean someone's deer rifle? I liked that one a lot better than the one with the fat Latino fellow in the red sneakers. I think the Hooter's girl can sell an amp a lot more effectively.

Well, not everyone here at the Totally Tuxedo Professional Dee Jay Group agrees with all of my views, but I am the owner, founder, and the guy that supplies these wanna be's with their cassette libraries. So it's off I go now to provide another evening of professional disc jockey entertainment for the loving (and paying) public.

Bruce Fletcher, Roswell, GA

Another one bites the dust

I'm sorry to inform you, but this will be the last [Top 200] poll I fill out for you. I think it takes a lot of nerve to ask someone to fill out a poll for free, then turn around and charge for a copy. $20.00 — what a crock!

Roy Akers, Waterford, MI

We are constantly amazed by the weird perceptions of a small minority of our readers who fail to understand things that are meant to be in their best interests. You seem to imply that we compile the list and then sell it to our readers. The list is printed annually in this and every February/March issue of the magazine. You are free to reproduce it, reuse it, some DJs even claim it as their own. It appears frequently on the internet, free to download anywhere on earth.

At the request of our readers, we put together handy, professionally done sets of 25 to save the innovative and creative marketing DJ time and layout expenses. They are then able to include this good looking piece with their presentations.Countless DJs have thanked us for the business that a $20 investment helped them nail down.— Ed.

Reaffirmation

I have been a subscriber for over two years now, and I wanted to let you know what a great job you are doing with your publication. Everything from the Top 200 to Marketing Tips to ideas for getting the party going. You have helped to take my business from being an OK DJ, to being one of the premier services in my market. We have so much more to offer our clients than our competition, and Mobile Beat is part of the reason why. Again, a big thank you to your staff on a job well done.

One last thing, your Top 200 is like the bible for our DJs and our clients, everybody loves it!

Kirk Leafstedt, Mason City, Iowa

What do you suggest?

I am one of your customers and I enjoy reading Mobile Beat. I have a couple of questions for you and I hope to hear from you soon. I am an Italian-American DJ and I have averaged about 15 parties a year during my first three years. I would like to know the following:

A. Do I need a license? If yes, who should I contact and how much does it cost? Is it really necessary to have a license?

B. I would like to register Ital-Sound DJ as a trademark. Who should I contact and how much does it cost?

C. How can I get more customers?

I hope I did not ask too much, please respond as soon as possible.

P.S. I work together with a friend of mine, I am the MC. Most the parties I have are Italian, I was born in Italy. When I go to these parties I use a baseball cap because I am a bit bald on top. Do you think I should make a change or do you believe people don't care? All of my customers are always

happy with my music, but I always have doubts. I guess this was a long P.S. Thank you in advance.

Phil Priamo, Brooklyn, N.Y.

Phil: To answer your questions in the order you asked:

A. Try the Department of Motor Vehicles.

B. If you mean registering a business, contact your local county clerk's office.

C. Keep reading Mobile Beat.

Re: P.S. Unless the Yankees, Mets, or Dodgers are in the World Series, invest in a toupee. —Ed.

The DJ was late!

Hi folks, another snippet from a wedding summary recently posted on soc.couples.wedding. Again, whoever this STOOGE of a DJ was, he gave our profession another black eye. No excuse.

Here is what
the groom wrote:

"The DJ was about an hour late, and I had to call them up. They paged the guy, and evidently he got lost between Denver and Leadville. Christine's dad made a speech (how did we know we needed to stall?) We moved upstairs as the DJ was setting up, and talked about cutting the cake instead, etc., but the DJ then started playing the first dance. Overall, we weren't very happy with the DJ — he only played one song from our playlist, he didn't play a request from the bride, etc. But, he kept everyone dancing, and that's worth something — he did land on his feet."

Man! I give the groom credit for not totally losing his cool but I don't see this as landing on his feet at all! He screwed up big time! And here's why:

1) He was late.

2) Not calling the facility or somehow getting a message that he was at least on his way. The groom never should have had to call. Totally inexcusable.

3) Not knowing the agenda or communicating with the bride and groom about what was going to happen and when.

4) Playing only one song from their playlist. Granted, their list may have been totally lame but, if that were the case, the DJ should have communicated this with them before the function so that they could have a mutual understanding of what the musical format would be.

5) Not playing the bride's request. Maybe he didn't have it but, if he didn't, he should have clearly communicated that to her. If the groom listed it as one of the things that he was upset about, chances are the DJ just blew her off.

So here is just another example of the barriers that we DJs, who take our profession seriously, have to deal with. It almost seemed like, from the groom's summary, that it was not a huge deal because it was only a DJ. Scary.

Something for us to be aware of anyway. We can learn a lot about what NOT to do by hearing some of these accounts. Makes me just shake my head.

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By Robert A. Lindquist

The Ultimate DJ Nightmare

Two years ago, in Louisville, Ky., DJ John Hughes, owner of *An Entertaining Idea*, returned home after a typical gig and settled in for the night. The next morning, he awoke to find the most valuable asset of his business had vanished: his voice. The rich, full sound that he took totally for granted had been replaced by a dry, raspy whisper. Originally diagnosed as laryngitis, John spent several weeks speaking very little in hopes that his voice would return to normal. When there was no improvement, he sought a specialist who determined that two of John's vocal chords had become paralyzed. For the next eighteen months, John struggled through DJ jobs, running his mic on the edge of feedback so as not to strain what little voice he had. And while working jobs was challenging, he was handicapped most when meeting with prospects one-on-one. "I just couldn't convince people that I would be okay when I had a microphone," he explained. As a result, his business fell off nearly seventy percent in eighteen months.

In late October of last year, John went in for surgery to correct the condition, and we're very happy to report it was successful. At this point, John's voice has been 90 percent restored. And while the cause of the paralysis was never determined, John says it was really a one in million occurrence. He does, however, caution DJs not to take their voice for granted. The experience left him with a much greater appreciation for the "gift of gab" along with a wealth of knowledge on how to take care of your voice. He'll be offering some important voice care tips in an upcoming issue, but for now, we're very happy this nightmare had a happy ending!

Digital DJs Spin on The Web

Ryan Burger, owner of BC Productions DJ service in Des Moines,Iowa, has created PRODJ.COM as a new way for disc jockeys to promote themselves on the World Wide Web. The "Web" is the graphical side of the internet, where you can post a fully interactive full-color electronic brochure and have it accessible to your prospects around the clock. With a web site on PRODJ.COM., sound and video clips can be integrated into your electronic brochure.

(If you would like to snoop around PRODJ.COM or its upcoming DJ marketplace, point your internet browser to http://www.prodj.com.) For more information about PRODJ.COM, contact Ryan Burger at (800) 25-PRO-DJ or prodj@ix.netcom.com.

Dealers Chose ADJ

Music products dealers participating in the 3rd annual "Dealers Choice" competition have selected American DJ Supply for Lighting Line Of The Year honors. Over 800 dealers participated in the competition sponsored by Musical Merchandise Review. Our congratulations to Scott and Chuck Davies and everyone associated with American DJ on receiving this award!

Spring Road Trips

Go where it's warm!

Dates have been set for this year's Winter Music Conference in Miami. The annual event, which attracts club and mobile jocks and music industry insiders, will be held March 17-20 at the Fountainbleau Hilton in Miami Beach, Fla. For additional information, call (954) 563-4444.

Pittsburgh Expo features seminars, sale prices

This spring will mark the sixth Steel City DJ Expo in Pittsburgh, an event which has become known for mixing a broad menu of seminar topics with great deals on DJ sound and lighting gear. This year's expo is set for Sunday, April 14, at the Holiday Inn, Pittsburgh, and will feature noted entertainment attorney, Sheldon Starke, who will be conducting a seminar on copyright and legal issues for DJs. In total, five seminars will be presented during the one-day event. Over two dozen exhibitors are expected including American DJ Supply, BBE, Electro Voice, QSC and Denon. For more information, call (412) 882-8997.

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Lighting the sky over Miami

Lasers, pyrotechnics, searchlights and concerts on the beach topped the attractions at LDI '95 held November 18-20 at the Miami Beach Convention center. Among the exhibitors of DJ sound and lighting equipment and related products were American DJ Supply, Gemini, Gem Sound, MTX, KLS, ETA, Ness, Numark, QSC, Systems 360, Crest Audio, Tracoman, Lineartech, GLi, MBT Lighting and Sound, Elation, Omnisistem Lights and Effects, Anvil Cases, Aphex Systems, BGW Systems, Bag End Loudspeakers, Cerwin Vega, Clay Paky, Calzone Case Co., EAW, Group One Ltd., Klipsch Professional, Technomad and Telex. Highlighting the three day event was a performance by K.C. and the Sunshine Band, followed by a spectacular aerial fireworks display, sponsored by Martin/Tracoman. The 1996 show will held be in Orlando, Fla., November 21-24.

Spinners at LDI

Top - Morris Shalom (background) of GLi demonstrates the new DC-4000 dual CD player.
Center - DJ Carlos Pereira of Miami shows off his DJ talents with Numark's new CD 7020 dual CD Player.
Bottom - Local spinners provide a mix of Latin and American favorites at the Sunday night party sponsored by KLS.

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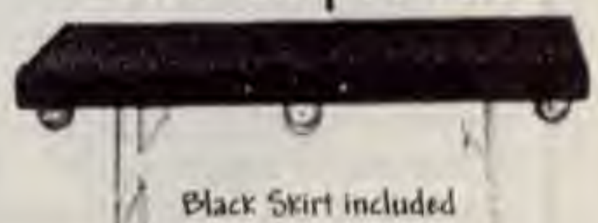

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PhotoFile
More photos from LDI '95

Photos: Left to right, top to bottom

1. Matt Williams and Jaime Tiampo from Alobars pose with Missy Vohs and Todd Shumanski from Creative Entertainment Concepts at the entrance to the Saturday night party sponsored by American DJ Supply.
2. Among the mix of DJs, equipment reps and dealers at the American DJ party were (l to r) Bernie Fryman from MTX, Jim Robinson of Promo Only and Laura Carroll and Mike Klancnik from Pro-Mix.
3. During the special VIP pre-show on Friday, we snapped this corporate shot at the Gemini booth. Shown are (l to r) Phil Lentini (Domestic Sales), Bernie Goldman (Int'l Sales Supervisor), Maggie Stagnaro (Int'l Sales), Alan Cabasso (President), Michael Anastasio (Pro Sales), Kenny Vadalabene (Nat'l Sales Manager and star of the "We're Louder" Gemini Ad), Artie Cabasso (President) and Ike Cabasso (CEO).
4. Alex Berumen, Sales Manager and Michelle Paroline, Administrative Assistant, during a break in the action at the Elation Entertainment Products booth.
5. Darcy Bolyard, Sales and Marketing Director for KLS, introducing the company's new scatter spots, the first of several new products for Mobile DJs.
6. Warming up the stage for K.C. and the Sunshine Band, Miami's "Center Stage" wrapped up their show with free Macarena lessons.
7. K.C., backed by the Sunshine Band, shakes his booty, proving once again that Disco is alive!

How to lock up more gigs!

The Top 200 Promopiece is a promotional playlist of classic and contemporary party songs fine-tuned to include the biggest hits in your mobile library. This two-color, four-page, client-friendly handout lists the most-played music in all categories including Country, Ballads, Alternative, Bridal Dance songs, Background/Dinner music artists and Novelty songs.

So the next time a prospect asks "What music do you play?" don't give them a catalog of 15,000 song titles to sift through, give them a copy of the Mobile Beat Top 200 DJ Promopiece! Still just $20 for a shrink wrapped set of 25 copies. It's a proven way to class up your presentation!

To order, call (716) 385-9920 to order by Visa or Mastercard. Or send check or money order to Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445.

Don't forget your mailing address!

Three great ways to get on the fast track

One of the fastest ways to get on track is with the Trackmaster cartridge from Stanton. This high-performance cartridge is loaded with features: patented cantilever design for the ultimate in precise tracking and back-cueing performance; special fluorescent coating to illuminate the tracking path; integrated headshell design completely eliminates the need for cartridge mounting and wiring; special high-polished diamonds for longer groove life and lower diamond wear. Available in elliptical version for studio and club application or in spherical version for heavy back-cueing and scratch-mixing applications. Also available with one or two extra replacement styli.

"This Cartridge brings out the best in vinyl... while delivering a CD-rivaling sound"
Johnny Medley, DMA Magazine

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The Stanton DJ Pro 101 series headphones were designed with the professional DJ in mind. The special heavy-duty driver delivers extended bass performance that stands up to the most demanding applications. A long 12-foot coil cord allows greater freedom of movement. These headphones are individualized to allow the DJ preference in mounting features. The DJ Pro 101 is available as a single side headband (model # 101/HB), shoulder rest (model # 101/SR) or stick handle version (model # 101/STK). Choose the one that tracks best with your mix style.

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Is it Spring Yet?

According to research conducted by Paul and Sarah Edward's, authors of *Working From Home*, the top ten bad habits of work-at-homers are: Snacking, sleeping late, procrastinating, talking on the phone (for DJs, it's critical to distinguish good phone from bad phone), watching TV, getting sloppy, taking too long to read the newspaper (but not *Mobile Beat*), spending too much time visiting neighbors, and working too much.

Often these bad habits are a result of stress, caused from having too much going on, too many demands and too many deadlines. Overindulgence can also be related to boredom, loneliness or fatigue. The key to preventing disaster is to recognize when you've diverged from your normal behavior and take the steps to get yourself back on track. For example, if snacking is a problem, replace your nibbling with a walk around the block. If you're watching TV because you feel lonely, make a point of meeting your DJs for breakfast or lunch a few times a week or join a local networking organization. If you're using food, other people, or household chores to deal with stress, learn to pace yourself and work efficiently. Take breaks. Try not to take on so much work that you're working day and night, and by all means, take advantage of the flexibility you have in terms of when and how you work. Remember: To be self-employed is the American dream!

TNT TOP TIP

A Popular Tax Q&A

Q: If I render services to someone, and they never pay me what I am owed, can I deduct the unpaid amount as a bad debt?

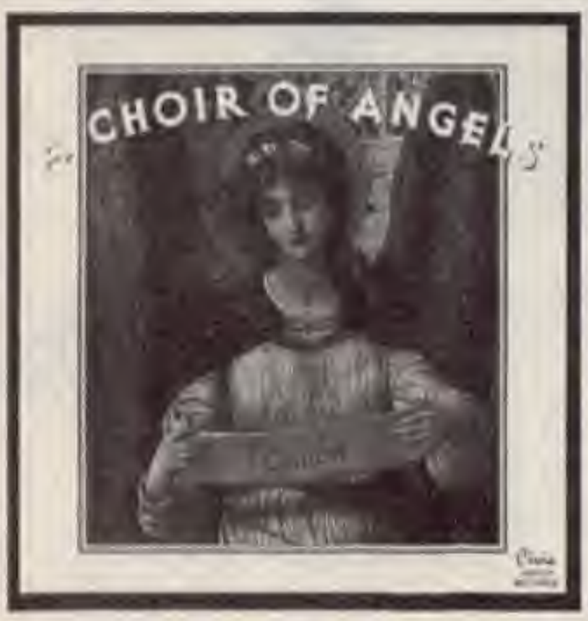
A: Generally, no. Because you have no tax basis in the transaction (you did not lay out any money). Further, you would not report the amount due you as income on your return.

Dance, Dance, Dance

By Mike Buonaccorso

DJs and dancing have always gone together, and here's a magazine you might be interested in to keep yourself two steps ahead of your dancers. While country dance magazines are plentiful, *Dancing USA* spotlights the lost arts of dancing to the sounds of Big Band, Swing, Jitterbug, Latin, Shag, Cajun, Jazz and Blues. Hot music reviews on the same are included. A free review issue is available by calling (800) 290-1307, or write to *DUSA*, 10600 University Avenue N.W., Minneapolis, MN. 55448-6166. Subscriptions are $21.97 per year, and includes a copy of the *National Dance Directory*.

Meanwhile on CompuServe

We have reported here in the past of the chat room for DJs every Sunday night on America Online. (See Online Update, page 75). Now we have been told DJs with CompuServe have a gathering place as well. Instructions: Go to INMUSIC (Music Industry Forum), pull down CONFERENCE, highlight ENTER ROOM then click on RADIO/DJ and you're in. The room opens at 9 p.m. ET. Now if only Internet had adjoining suites!

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Sam's Electronics - Downtown LA . . . (213) 626-4701
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Pioneer introduces next generation CD player

Building on the success and experience gained from the CDJ-500, Pioneer has recently introduced the CDJ-500II. The CDJ-500II features advanced seamless looping, including short and long loops. A special Relay Play feature allows one unit to start playback of the second player at the end of the song. Designed to work in conjunction with DJM-500 mixer.

Pioneer New Media Technologies
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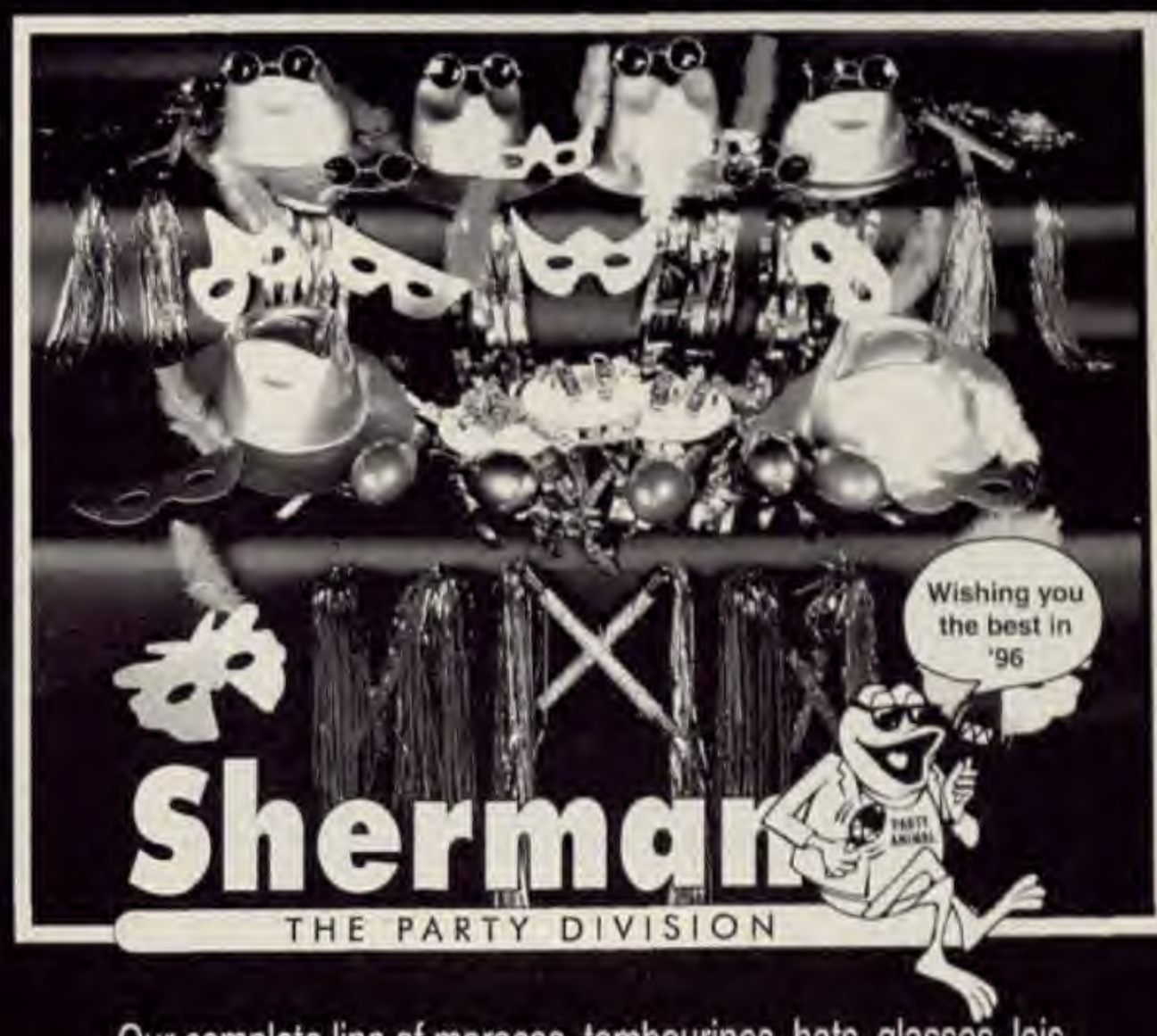

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It's Hot

New multi-format karaoke player line from Pioneer

The CLD-V860 (shown) and CLD-V760 karaoke players from Pioneer offer playback of audio CDs, CD+G discs, and laser disc movies. The CLD-V860 features both-side play capability eliminating the need to flip discs over. A unique Vocal Scoring Competition Mode allows singers to test their skills against each other. Each singer's score, displayed continuously on-screen, is determined by individual performance. CLD-V860/ $1,100, CLD-V760/$900

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New performance series 3 amp from BGW

The Performance Series 3 from BGW is a general purpose professional amplifier offering a well-matched combination of quality performance and competitive price. This low-profile 2-rack space amp delivers 450 watts RMS per channel at 4-ohms from 20Hz - 20kHz. Features switch selectable clipping eliminator, dual speed fan cooling, XLR and 1/4-inch input connectors and 5-way binding post speaker connections. $1,299

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Professional dual-transport cassette deck from Marantz

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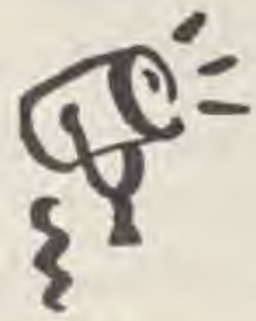

High-quality lighting effect from KLS

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Specifications - Crest V Series Amplifiers

All models: THD for rated power: less than 0.02% @ 1kHz
All models: Frequency response: 10Hz-65kHz
Faceplate dimensions: 5.25" by 19"

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Net Weight	33lbs.	36lbs.	42lbs.

Crest Audio Inc. • 100 Eisenhower Dr., Paramus, NJ 07652.
201-909-8700, Fax: 201• 909• 8744.

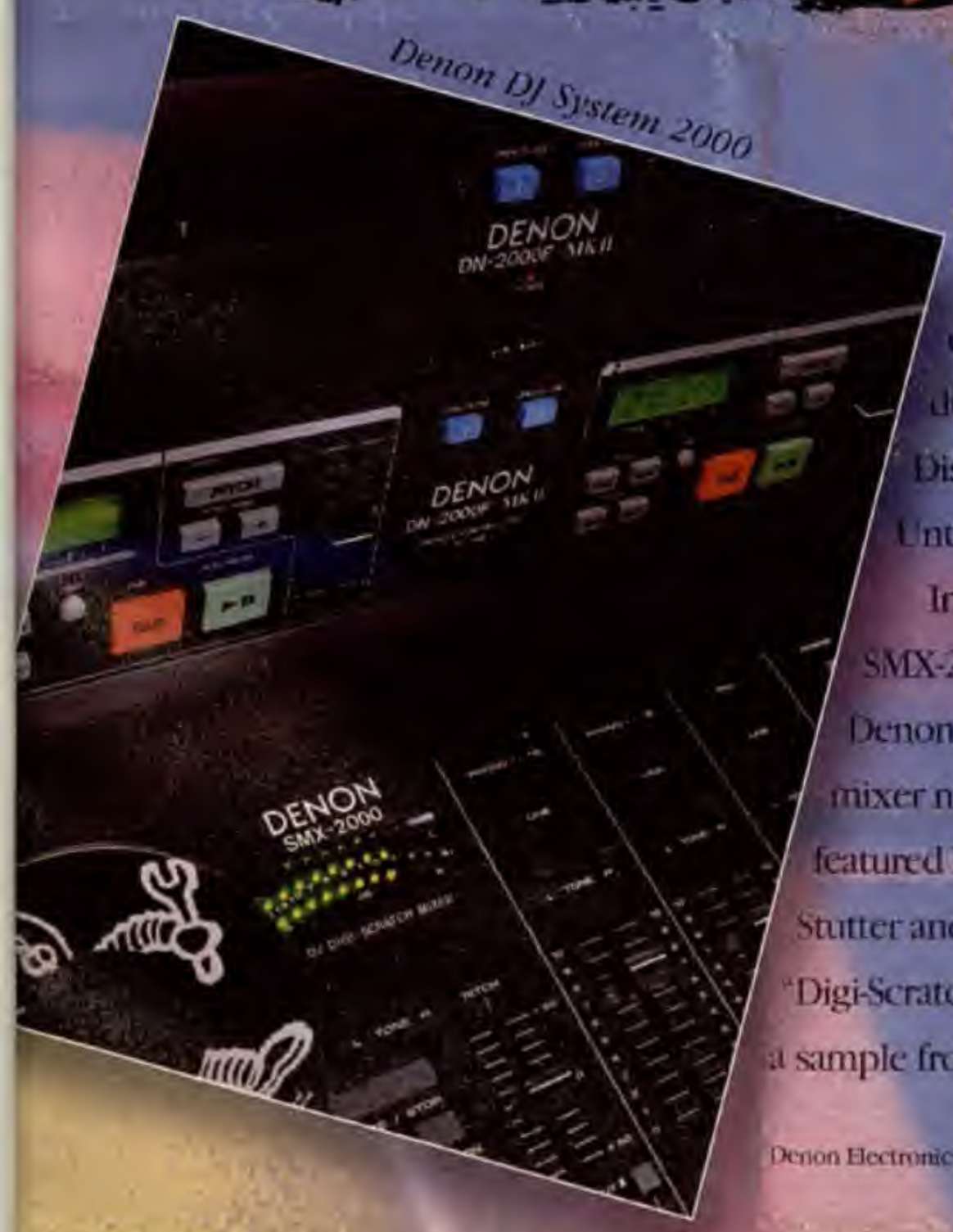
Scrambler combines sound-activated light beams and patterns

The new Scrambler from American DJ Supply weighs just eight pounds but packs a powerful lighting punch, rivaling units many times its size and price. The Scrambler features a triangular rotating mirror that creates a full spectrum of dichroic color beams, which move and change to the beat of the music via an internal microphone. To add extra excitement to the stage or dance floor, a changeable gobo that projects multiple focused images also comes with the unit. Any of American DJ's 35 gobo patterns — including geometrics, stars, palm trees, and city skylines — can be used with the Scrambler, creating endless visual possibilities. At just $270.99 suggested retail, the fan-cooled Scrambler comes in a sturdy, damage-resistant case measuring 7.5" x 5" x 11" that's ideal for portable applications. It utilizes a ZB-EXY 82V 250W lamp, encased inside a convenient access door for easy replacement. The unit also has an easy-access door for quick lamp replacements.

American DJ Supply • 4295 Charter St • Los Angeles, CA 90058
800-322-6337, Fax: 213-582-2610.

Digi-Scratch It?

Denon DJ System 2000



For years, turntable mixing has provided DJs with analog "scratch" effects that, unfortunately, can't be duplicated using Compact Disc Players and CDs. Until now.

Introducing the Denon SMX-2000, representing Denon's first entry into the DJ mixer market. Imagine a full-featured DJ mixer with Sample, Stutter and the world's very first "Digi-Scratch". That's right. Just load a sample from any input, including an external CD player, and spin the Digi-Scratch disc. The SMX-2000 allows you to scratch forward, backward and in both directions for an incredible scratch effect that rivals any turntable.

See how the Denon SMX-2000 Digi-Scratch mixer can put you back in control of your performance and most importantly, the music. Digi-Scratch It? Find out, at your local Denon dealer.

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Alternative Music 101

Play Something We Can Dance To!

By Jay Maxwell

Alternative To What?

A statistics and probability lesson: In hypothesis testing, there are just two possibilities. There is the null hypothesis (what the status quo accepts as fact) and the alternative hypothesis (what the researcher is attempting to prove). One outcome is that the status quo remains, the other is that the status quo is rejected and the alternative is accepted.

So it is with alternative music, a category of music that flourishes by going against the grain of the status quo, or establishment. It is music that is embraced by people who thrive on the experimental and disdain conformity. For an alternative song to be a hit would be an oxymoron, as it is music that speaks the language of individuals, not the masses. Therefore, once an alternative artist has a hit, they can no longer be considered a true alternative artist, by true definition. Such was the case with groups like the Moody Blues, Canned Heat and Vanilla Fudge in the '60s, Talking Heads, The Clash and the B-52's from the '70s and The Cure, 10,000 Maniacs, U2 and REM from the '80s. In fact, there was a time in musical history when "Sing, Sing, Sing" by Benny Goodman was shunned by the establishment.

Before you look at the accompanying chart, jot down ten songs and ten groups you would consider alternative. Chances are your list will include some of the songs on the chart featuring newer artists such as Pearl Jam, Nirvana, Soundgarden, Gin Blossoms, Dave Matthews Band, Green Day, Stone Temple Pilots, Collective Soul, Blues Traveler, Red Hot Chili Peppers, Live, Weezer, The Cranberries, and Hootie & The Blowfish.

If you are playing for a mixed group (wedding reception, office party, etc.) and someone asks for some alternative music, the songs listed on this list would be appropriate to play. However, this is not a list that would cut it with a high school or college crowd. These audiences are the ones who determine what's cool and what's not. By the time a song makes it into the mainstream, it's no longer alternative to this group.

Alternative music in the form of "Underground," "New Wave," or "Modern Rock" has been around for a long time. Some of it gains popularity from airplay on alternative radio stations, or through alternative music publications. But mostly it's a word of mouth thing spread by a subculture open to anything that's not mainstream. As a result, alternative often reflects the music scene of a particular city or geographic location. Which reminds me of a job three years ago when someone came up and asked if I had any music from Seattle. I knew he meant did I have any Pearl Jam, Nirvana, or Stone Temple Pilots. But I just laughed and (jokingly) told him, "No, I buy all my music locally."

THE BEST OF ALTERNATIVE

	Artist	Song Title
1.	B-52's	Love Shack
2.	Romantics	What I Like About You
3.	Spin Doctors	Two Princes
4.	Sheryl Crow	All I Wanna Do
5.	Modern English	Melt With You
6.	REM	End Of The World
7.	Soft Cell	Tainted Love
8.	Dave Matthews Band	What Would You Say
9.	Counting Crows	Mr. Jones
10.	Blues Traveler	Runaround
11.	Hootie & The Blowfish	Hold My Hand
12.	Violent Femmes	Blister In The Sun
13.	New Order	Bizarre Love Triangle
14.	Live	Lightning Crashes
15.	Offspring	Come Out And Play
16.	Green Day	Basket Case
17.	Devo	Whip It
18.	Nirvana	Smells Like Teen Spirit
19.	Talking Heads	Burning Down The House
20.	Hootie & The Blowfish	Let Her Cry
21.	Gin Blossoms	Found Out About You
22.	Hootie & The Blowfish	Only Wanna Be With You
23.	B-52's	Rock Lobster
24.	REM	Losing My Religion
25.	U2	Mysterious Ways
26.	REM	Stand
27.	Erasure	A Little Respect
28.	Collective Soul	Shine
29.	Fine Young Cannibals	She Drives Me Crazy
30.	Better Than Ezra	Good
31.	Weezer	Buddy Holly
32.	Red Hot Chili Peppers	Give It Away
33.	Midnight Oil	Beds Are Burning
34.	Gin Blossoms	Allison Road
35.	Cure	Friday I'm In Love
36.	EMF	Unbelievable
37.	Jesus Jones	Right Here, Right Now
38.	Pearl Jam	Jeremy
39.	Liz Phair	Supernova
40.	Depeche Mode	Enjoy The Silence

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Macarena Moves into Mobile Mainstream

The Latest Dance Craze Every DJ Should Know

It started at the 1992 Olympic Games, in Barcelona, Spain, where it was performed by Los Del Rio. It quickly spread in popularity to the United States, where it found its way into the 1994 World Cup Games. The fanfare quickly entered clubs, cruiseships and other resort areas. Now it's taking its place right alongside the Electric Slide as a mobile party essential. What is it? It's the latest craze in dances—the Macarena.

What makes the Macarena so special? First off, it's different, with a driving Latin rhythm that gets inside your head and just won't leave. More importantly, the Macarena dance is done mostly with hand movements, so no matter how uncoordinated you may be, or how inebriated your guests are, it's easy to teach and do.

There's More to the Macarena

With a large Latin population, and close ties to the major cruiselines, Miami, Fla. was among the first U.S. cities to experience Macarena mania. At the LDI show, held in Miami Beach last November, it was not unusual to hear the Macarena accompanying three or even four different demonstrations simultaneously. Roxanna Greene, of Miami's Party Time DJs, has been dancing and teaching the Macarena for over a year. According to Greene, there are two versions DJs need to be familiar with, the basic, and the hip-hop. Beyond that, she says, DJs can add their own variations to the theme.

There are also several versions of the song Macarena. The most accepted in the Miami area is the version by Los Del Rio. The Bayside Boys version of the song, which enjoyed a few weeks on Billboard's Top 100, has three "shifts" that may throw your audience off, so it's important to know where the shifts are (A remixed version without the shifts is now available from Promo Only). Another popular version, by Los Del Mar, is sung in English.

There are sixteen beats to each verse and chorus of the song. The basic version of the dance has eight moves in sixteen beats. The hip-hop version is much faster with one movement per beat.

Greene equates the basic version of the dance with getting shaken down by a policeman. First move: Hands on top of the car. Second move: Hands behind the head. Third move: Hands behind your back. And finally, a left, right, left hip shake (like you're getting down on the ground).

While the dance is easy to learn, Greene encourages DJs to always run through the basic version before moving onto the more advanced, hip-hop version. So that you can begin working the Macarena into your spring and summer shows, here are both versions.

The Basic Macarena

One movement every 2 beats

Song: The Macarena

Beat / Movement

1. __ Extend right arm, palm down
2. __ Extend left arm, palm down
3. __ Right hand behind head
4. __ Left hand behind head
5. __ Right hand across in front to left hip
6. __ Left hand across in front to right hip

7-8. Swing hips left-right-left (as lyric goes "Hey, Maca-rena"). Make 1/4 turn to the right and start over.

The Hip-Hop Macarena

One movement every beat

Song: The Macarena

Beat / Movement

1. _ Extend right arm, palm down
2. _ Extend left arm, palm down
3. _ Turn right hand palm up
4. _ Turn left hand palm up
5. _ Right hand across chest to left shoulder
6. _ Left hand across chest to right shoulder
7. _ Right hand behind head
8. _ Left hand behind head
9. _ Right hand across in front to left hip
10. _ Left hand across in front to right hip
11. _ Right hand on right buttock
12. _ Left hand on left buttock
13. _ Swing hips left
14. _ Swing hips right
15. _ Swing hips left (as lyric goes "Hey, Maca-rena")
16. _ Clap and make 1/4 turn to the right and start over.

Picking The Hits

By Fred Sebastian

Music News

Lights, Camera, Love, and... Action!

There's nothing like a good movie to take your mind off the winter weather. And part of what makes a great movie is a great soundtrack. A well-made soundtrack can go beyond just setting the time and tone of a movie, it can be an outstanding music collection on its own. Imagine taking many of the biggest hits, either included on or born from soundtracks, and putting them on a two-CD set. Imagine it includes songs from many of the best movies of the last ten years. Imagine no more.

"The No. 1 Movies Album," with 38 tracks from various soundtracks. Disc 1 includes music from love scenes. Disc 2 includes fast-paced music from action scenes. Here are some of the attractions: *Love Is All Around* - Wet Wet Wet, *Kiss From A Rose* - Seal, *It Must Have Been Love* - Roxette, *We Don't Need Another Hero* - Tina Turner, *Up Where We Belong* - Joe Cocker & Jennifer Warnes, *For Your Eyes Only* - Sheena Easton, *Try A Little Tenderness* - The Commitments, *The Crying Game* - Boy George, *How Deep Is Your Love* - Bee Gees, *Flashdance* - Irene Cara, *Unchained Melody* - Righteous Brothers, *A View To A Kill* - Duran Duran, *You Could Be Mine*- Guns N Roses, *Blaze Of Glory* - Jon Bon Jovi, *Don't You (Forget About Me)* - Simple Minds, *Doubleback* - ZZ Top, *Nothing's Gonna Stop Us Now* - Starship, *Eye Of The Tiger* - Survivor, *Holding Out For A Hero* - Bonnie Tyler, *Pinball Wizard* - Elton John, *Call Me* - Blondie, *The Heat Is On* - Glenn Frey, *Brown Eyed Girl* - Van Morrison, and many more.

Essential Dance Cuts "Dance Zone '95"

A British import loaded with proven-hit tracks. If you already have some of these tracks, you may want to duplicate for mixing. These songs are the best of '95. Among the 42 killer cuts are nine new releases destined for the top of the charts. Check these out: *Shine Like A Star* - Berri, *Runaway* - Evoke, *Happiness* - Pizzaman, *In The House* - Clock, *Tempo Fiesta (Party Time)* - Itty Bitty Boozy Woozy, *Wrap Me Up* - Alex Party, *Son Of A Gun* - JX, *I Luv U Baby* - The Original, *I Need Your Loving* - Baby D, *U Sure Do* - Strike, *Push The Feeling On* - Nightcrawlers, *Don't Give Me Your Life* - Alex Party, *Set You Free* - N Trance, *Your Loving Arms* - Billie Ray Martin, *Right In The Night* - Jam & Spoon, *Think Of You* - Whigfield, *Keep Warm* - Jinny, *Run Away* - Real McCoy, *Baby Baby* - Corona, *La La Hey Hey* - The Outhere Brothers, *I've Got A Little Something For You* - MN8, *Let It Rain* - East 17, *Call It Love* - Deuce, *Turn on, Tune in, Cop Out* - Freak Power, *Dreamer* - Livin' Joy, *This Is How We Do It* - Montell Jordan, *Here Comes The Hotstepper* - Ini Kamoze, *The Bomb* - Bucketheads, *Cotton Eye Joe* - Rednex, *Short Short Man* - Gillette, *Scatman's World* - Scatman John, and more. An outstanding collection!

"The Best Dance Album In The World...'95!"

A 40 track, two-CD set with mostly top 10 chart hits and four new releases. It includes many of the hits on "Dance Zone" plus *Boombastic* - Shaggy, *Open Your Heart* - M People, *Love Enuff* - Soul II Soul, *Flavour Of The Old School* - Beverly Knight, *Baby Come Back* - Pato Banton, *Whoomp! There It Is* - Clock, *Don't You Want Me* - Human League, *Reach Up (Papa's Got A Brand New Pig Bag)* - Perfecto Allstarz, *Fee Fi Fo Fum* - Candy Girls, *Sweet Harmony* - Liquid, *Not Over Yet* - Grace, *Axel F* - Clock, *Shoot Me With Your Love* - D:Ream, *Freedom* - Michelle Gayle, *Mary Jane (All Night Long)* - Mary J. Blige, and *My Prerogative* - Bobby Brown. Two of the new releases are: *L Luna (To The Beat Of The Drum)* - The Ethics, and *I'm Ready* - Size 9.

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"The Best 80's Album In The World... Ever!"

This is the latest release in this popular British series. It includes quite a few gems of rock, R&B, and dance. Here's a partial list of tracks: *Sledgehammer* - Peter Gabriel, *Don't You (Forget About Me)* - Simple Minds, *Dead Ringer For Love* - Meat Loaf, *Gimme All Your Lovin'* - ZZ Top, *A Good Heart* - Feargal Sharkey, *Every Breath You Take* - Police, *Faith* - George Michael, *Girls Just Wanna Have Fun* - Cyndi Lauper, *She Drives Me Crazy* - Fine Young Cannibals, *Relax* - Frankie Goes To Hollywood, *Take On Me* - A-Ha, *Freedom* - Wham!, *Ride On Time* - Black Box, *Ain't Nobody* (1989 Remix) - Rufus & Chaka Khan, *Back To Life (However Do You Want Me)* - Soul II Soul, *The Look Of Love* - ABC, *You Got It* - Roy Orbison, *Alone* - Heart, *China In Your Hand* - T'Pau, *Enola Gay* - O.M.D. A pleasing mix of hits and styles among the 40 tracks.

100% CD

Replacing 12-inch versions of those old and worn out classics can be next to impossible. Even recent releases often dry up on CD maxi or 12-inch vinyl very quickly. Oglio Records has released **"Hit That Perfect Beat Vols. 1 & 2"** which features 12-inch versions and remixes of some hard-to-get new wave titles. Each CD includes nine tracks (mostly extended versions). Volume 1 features: *Situation* (extended version) - Yaz, *Who Needs Love (Like That)* - Erasure, *Blue Monday* (Razomaid Remix) - New Order, *Living On Video* (Vocal remix) - Trans-X, *Sex (I'm A...)* (12-inch remix) - Berlin, *Major Tom (Coming Home)* (club version) - Peter

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Schilling. Volume 2 features: *The Safety Dance* (extended club mix) - Men Without Hats, *West End Girls* (original Bobcat version) - Pet Shop Boys, *World Domination* (extended version) - The Belle Stars, *You Spin Me Round (Like A Record)* (performance mix) - Dead Or Alive, *One Thing Leads To Another* (special remix version) - The Fixx, and *Hit That Perfect Beat* (12-inch remix) - Bronski Beat.

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DJ Survival Kit

As distasteful as it may be to play the same songs at every wedding, some are unavoidable. One recently-released compilation captures many of the necessary standards, the **"Ultimate Party Survival Kit."** The quality of recordings are clean, and most tracks are by the original artist. So if your own copies of these songs are so worn out that when you play side A of your vinyl you hear side B, or if the aluminum in your CD has decomposed, this is a great replacement. If you don't already have these original versions— you should. Here's the full track listing: *The Chicken Dance* - Bob Kames, *The Twist* - Chubby Checker, *Beer Barrel Polka* - Frankie Yankovic, *The Monster Mash* - Bobby Boris Pickett, *The Bunny Hop* - Ray Anthony, *Limbo Rock* - Champs, *The Stroll* - The Diamonds, *The Tarantella* - Frankie Yankovic, *Hava Nagila* - Frankie Yankovic, *Alley Cat* - Bent Fabric, *The Hokey Pokey* - Ray Anthony, *Hands Up!* - Ottawan.

Party On

If you think a party isn't a party unless there's some good rock music then you'll appreciate **"Driving Rock."** Released late last year this two-CD set contains 38 classic rock tracks that can take your party from cruise to overdrive. Here's some of the landmarks: *Here I Go Again* - Whitesnake, *Legs* - ZZ Top, *Radio Ga Ga* - Queen, *Long Train Runnin'* - Doobie Brothers, *Two Princes* - Spin Doctors, *Inside* - Stiltskin, *Can't Get Enough* - Bad Company, *Black Velvet* - Allanah Myles, *Well All Right* - Santana, *Dead Ringer For Love* - Meat Loaf, *To Be With You* - Mr. Big, *Abraca-*

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dabra - Steve Miller Band, *Stop Draggin' My Heart Around* - Stevie Nicks, *Because The Night* - Pattie Smith, *More Than A Feeling* - Boston, *Hold The Line* - Toto, *Love Is The Drug* - Roxy Music, *Broken Wings* - Mr. Mister, *Time After Time* - Cyndi Lauper, *Black Betty* - Ram Jam, and more. Covering songs from the '70s through the '90s, this is a great collection with many party rock favorites.

"Ultimate Rock Albums Vols. 1 & 2"

These two volumes are notable, late '95 releases from Britain. Each is a two-CD set containing 30 tracks. Feature tracks on Volume 1 are: *Pride (In The Name Of Love)* - U2, *Since You've Been Gone* - Rainbow, *Don't Believe A Word* - Thin Lizzy, *All Right Now* - Free, *Everything About You* - Ugly Kid Joe, *Addicted To Love* - Robert Palmer, *Hold The Line* - Toto, *Eye Of The Tiger* - Survivor, *My Best Friend's Girl* - Cars, *Cold As Ice* - Foreigner, *Remedy* - Black Crowes, *The Heat Is On* - Glenn Frey, *Youth Gone Wild* - Skid Row, *Poison* - Alice Cooper, *More Than A Feeling* - Boston, *Radar Love* - Golden Earring, *(Don't Fear) The Reaper* - Blue Oyster Cult, *Power Of Love* - Huey Lewis & The News, and more. A very good collection.

Volume 2 features tracks such as: *Suicide Blonde* - INXS, *Walking By Myself* - Gary Moore, *She Sells Sanctuary* - The Cult, *Won't Get Fooled Again* - The Who, *Big Log* - Robert Plant, *The Boys Are Back In Town* - Thin Lizzy, *Of Wind Change* - Scorpions, *Can't Get Enough Of Your Love* - Bad Company, *Crazy* - Seal, *Higher Love* - Steve Winwood, *Proud Mary* - Creedence Clearwater Revival, *Black Magic Woman* - Santana, *Hocus Pocus* - Focus, *Saturday Night's All Right For Fighting* - Elton John, *Show Me The Way* - Peter Frampton, *Jessica* - Allman Brothers, *You Ain't Seen Nothing Yet* - Bachman Turner Overdrive, *Rocky Mountain Way* - Joe Walsh, *Down Under* - Men At Work, *Free Bird* - Lynyrd Skynyrd, and more.

"The Best Party... Ever!"

If I were going to list the all-time classic songs every DJ should have (many of which have appearee on *Mobile Beat's* Top 200 list), it would include songs on this CD, a two-CD import with 44 tracks. It's a self-contained party! Here's a taste: *Saturday Night* - Whigfield, *Hey Now (Girls Just Wanna Have Fun)* - Cyndi Lauper, *December '63 (Oh What A Night)* - Four Seasons, *I'm Too Sexy* - Right Said Fred, *The Time Warp* - Damian, *Twist & Shout* - Chaka Demus, *Come On Eileen* - Dexy's Midnight Runners, *It's My Life* - Dr. Alban, *I Will Survive* - Gloria Gaynor, *The Abba Medley* - Stars On 45, *Rhythm Of The Night* - Corona, *La Bamba* - Los Lobos, *All That She Wants* - Ace Of Base, *Baby Love* - The Supremes, *Let's Dance* - Chris Montez, *What Is Love* - Haddaway, *It's In His Kiss (The Shoop Shoop Song)* - Cher, *Love Shack* - B-52's, *Give It Up* - The Goodmen, *The Beatles Medley* - Stars On 45, and many more.

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Hot Fun

During the '80s, the Los Angeles based Solar Label was heating up the dance scene nationwide with club hit after club hit. Now available on CD is **"The Best Of Solar."** Many of these tracks are still favorites of club and mobile jocks alike. Here are some of the 16 tracks: *And The Beat Goes On* - The Whispers, *Midas Touch* - Midnight Starr, *Fantastic Voyage* - Lakeside, *Dance With You* - Carrie Lucas, *I Wanna Be Rich* - Calloway, *Take That To The Bank* - Shalamar, *It's A Love Thing* - The Whispers, *Headlines* - Midnight Starr, *I Don't Want To Be A Freak* - Dynasty, *Come Back Lover Come Back* - The Sylvers, *Romeo Where's Juliet* - Collage, *I Can Make You Feel Good* - Shalamar, *Gotta Keep Dancin* - Carrie Lucas, and more.

On Track With "Soul Train 25th Anniversary Hall Of Fame"

A three-CD set packed with great titles. Get on board with this set and here's some of the stops you'll want to make: *Respect Yourself* - Staple Singers, *(Your Love Keeps Lifting Me) Higher & Higher* - Jackie Wilson, *It's Your Thing* - The Isley Brothers, *Papa Was A Rollin' Stone* - The Temptations, *In The Rain* - The Dramatics, *Lady Marmalade* - LaBelle, *Superstition* - Stevie Wonder, *Funky Stuff* - Kool & The Gang, *Let's Get It On* - Marvin Gaye, *Dancing Machine* - Jackson 5, *Cut The Cake* - Ohio Players, *Fame* - David Bowie, *I Love Music* - The O'Jays, *Ain't No Stoppin Us Now* - McFadden & Whitehead, *Just Once* - James Ingram, *Truly* - Lionel Ritchie, *Rockit* - Herbie Hancock, *Jump* - Pointer Sisters, *Caribbean Queen* - Billy Ocean, *How Will I Know* - Whitney Houston, *Don't Be Cruel* - Bobby Brown, *Rhythm Nation* - Janet Jackson, I *Wanna Sex You Up* - Color Me Badd, *U.N.I.T.Y.* - Queen Latifah, *Hip Hop Hooray* - Naughty By Nature, *I'll Make Love To You* - Boyz II Men, *Whoomp! There It Is* - Tag Team, *Last Dance* - Donna Summer, and more, 58 tracks in all.

Here's a quick tour of other hot recent releases you don't want to miss. **"Hit Mix '96," "MTV Party To Go Vols. 7 & 8," "Prelude's Greatest Hits Vols. 5 & 6," "Salsa Mix #2," "Merengue Mix #2," "Merenguisimo #2."**

While love is in the air here's a few outstanding compilations ideal for Valentine's Day. **"The Best Of That Loving Feeling," "Motown Love," "Sax Moods," "100% Pure Love," "Greatest Love Ever," "The Love Album," "Old School Love Songs - 3 Volumes," "Slow Groove Love Jams of the 70's."**

For more information or availability on any titles mentioned in this column, or to request our free catalog of new releases contact AVC Sebastian — Music Distributors specializing in various artist CDs for DJs at (201) 731-5290.

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Timeless Traditions

Chris Taylor/ QCS Entertainment

Not long ago, the choices for special wedding music were limited to "Daddy's Little Girl" and "Sunrise, Sunset." But now, with specialty CDs such as *New Wedding Traditions* (featuring "A Song For My Son") by Mikki Viereck and *Tools of the Trade* (featuring "You're The Only Little Girl') by Steve and Annie Chapman, DJs now have newer, more contemporary music to offer bridal couples. This new disc by Chris Taylor entitled *Timeless Traditions*, further enhances the choices. The thirteen song CD includes seven sentimental ballads appropriate for the Father/Daughter dance and Mother/Son dance as well as first and last dance songs, a special song for the bridal party and an anniversary dance song. Instrumental versions are provided for singers who wish to perform the songs live. For information or to order, contact QCS Entertainment, (603) 668-4306.

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Mobile BEAT
The DJ Magazine

1996 Mobile Beat TOP 200

AND MORE...

If you were stranded on a desert island and had to play a party, what 200 songs would you want to have on hand? Chances are, most of the songs you would select are on this year's Mobile Beat Top 200. These are the songs, new and old, that our readers say they played the most during the last twelve months.

Not The Same 'Ole List

Along with all the perennial favorites, this year's list gives a good indication that DJs are responding to audience requests for current and recurrent music. New rock artists such as The Dave Matthews Band, Blues Traveler and Hootie and the Blowfish (whose *Cracked Rear View* is now the fourth largest selling debut album of all time) fared extremely well. Country is well represented by hot stars including Shania Twain and Tim McGraw. While seventies music declined overall, Disco is back big time, as is music from the eighties. Alternative artists are continuing to make the pop crossover. New Rap artists are keeping that category fresh. Among the most welcome surprises was, after four straight years in the number one spot, Bob Seger's "Old Time Rock N' Roll" was among many former favorites to significantly slip in votes, falling to the number two position. So without further adieu, we present...

❶	Y.M.C.A.	VILLAGE PEOPLE	Ⓓ
❷	OLD TIME ROCK & ROLL	BOB SEGER	Ⓡ
❸	ELECTRIC BOOGIE / SLIDE	MARCIA GRIFFITHS	Ⓓ
❹	LOVE SHACK	B-52'S	Ⓐ
❺	MONY MONY	BILLY IDOL TOMMY JAMES & SHONDELLS	Ⓡ
❻	BROWN EYED GIRL	VAN MORRISON	Ⓡ
❼	TWIST AND SHOUT	BEATLES	Ⓡ
❽	THE TWIST	CHUBBY CHECKER	Ⓡ
❾	ALL I WANNA DO	SHERYL CROW	Ⓓ
❶❿	UNCHAINED MELODY	RIGHTEOUS BROTHERS	Ⓑ

SONG STYLE

ⒷⒷ	BIG BAND
Ⓓ	DANCE
Ⓡ	ROCK
Ⓐ	ALTERNATIVE
Ⓑ	BALLAD
Ⓒ	COUNTRY

11. **CELEBRATION**	KOOL AND THE GANG	Ⓓ
12. **YOU SHOOK ME ALL NIGHT**	AC/DC	Ⓡ
13. **GONNA MAKE YOU SWEAT**	C & C MUSIC FACTORY	Ⓓ
14. **STROKIN'**	CLARENCE CARTER	Ⓓ
15. **WHAT I LIKE ABOUT YOU**	ROMANTICS	Ⓡ
16. **HOT HOT HOT**	BUSTER POINDEXTER / ARROWS	Ⓓ
17. **I SWEAR**	J. M. MONTGOMERY/ ALL-4-ONE	Ⓑ
18. **DECEMBER '63 (OH WHAT A NIGHT)**	FRANKIE VALLI / FOUR SEASONS	Ⓡ
19. **SHOUT**	LLOYD WILLIAMS/ISLEYS/ DYNATONES	Ⓡ
20. **WHOOMP! THERE IT IS**	TAG TEAM	Ⓓ

"Celebration" by Kool and the Gang, was a #1 song in 1980 and is still a DJ favorite for kick starting any event.

21. **CAN'T HELP FALLING IN LOVE**	ELVIS PRESLEY	Ⓑ
22. **IN THE MOOD**	GLENN MILLER	ⒷⒷ
23. **WIND BENEATH MY WINGS**	BETTE MIDLER	Ⓑ
24. **I SAW HER STANDING THERE**	BEATLES	Ⓡ
25. **PARADISE BY DASHBOARD LIGHT**	MEATLOAF	Ⓡ
26. **WONDERFUL TONIGHT**	ERIC CLAPTON	Ⓑ
27. **LET'S TWIST AGAIN**	CHUBBY CHECKER	Ⓡ
28. **FRIENDS IN LOW PLACES**	GARTH BROOKS	Ⓒ
29. **NEW YORK, NEW YORK**	FRANK SINATRA	ⒷⒷ
30. **PUSH IT**	SALT 'N PEPA	Ⓓ
31. **I'LL BE THERE FOR YOU (FRIENDS' THEME)**	REMBRANTS	Ⓡ
32. **HERE COMES THE HOTSTEPPER**	INI KAMOZE	Ⓓ
33. **WOOLY BULLY**	SAM The SHAM & The PHAROAHS	Ⓡ
34. **WHAT A WONDERFUL WORLD**	LOUIS ARMSTRONG	Ⓑ
35. **THIS IS HOW WE DO IT**	MONTELL JORDAN	Ⓓ
36. **VOGUE**	MADONNA	Ⓓ
37. **BOOT SCOOTIN' BOOGIE**	BROOKS AND DUNN	Ⓒ
38. **I'LL MAKE LOVE TO YOU**	BOYZ II MEN	Ⓑ
39. **COTTON EYED JOE**	REDNEX	Ⓒ
40. **BABY LIKES TO ROCK IT**	TRACTORS	Ⓒ

Bob Seger's "Old Time Rock & Roll" falls from #1 to #2, replaced by another oldie "Y.M.C.A", by the Village People, which was on the charts for twenty straight weeks beginning in November of 1978. It's highest chart position was number two. Now, 15 years later, it's number one on the Mobile Beat Top 200. "Old Time Rock N' Roll remains the top DJ's choice for kicking off any event.

41. **TAKING CARE OF BUSINESS**	BTO	Ⓡ
42. **CRAZY**	PATSY CLINE	Ⓑ
43. **RESPECT**	ARETHA FRANKLIN	Ⓡ
44. **SHOOP**	SALT 'N PEPA	Ⓓ
45. **WILD THING**	TONE LOC	Ⓓ
46. **I WILL ALWAYS LOVE YOU**	WHITNEY HOUSTON	Ⓑ
47. **KEEPER OF THE STARS**	TRACY BYRD	Ⓒ
48. **ONLY WANT TO BE WITH YOU**	HOOTIE &THE BLOWFISH	Ⓡ
49. **RUN AROUND**	BLUES TRAVELER	Ⓡ
50. **CAN YOU FEEL THE LOVE TONIGHT**	ELTON JOHN	Ⓑ
51. **GREAT BALLS OF FIRE**	JERRY LEE LEWIS	Ⓡ
52. **ROCK AROUND THE CLOCK**	BILL HALEY AND THE COMETS	Ⓡ
53. **LADY IN RED**	CHRIS DeBURGH	Ⓑ
54. **UNFORGETTABLE**	NAT KING COLE/ NATALIE COLE	Ⓑ
55. **SOME KIND OF WONDERFUL**	GRAND FUNK	Ⓡ
56. **GET DOWN TONIGHT**	KC & THE SUNSHINE BAND	Ⓓ
57. **YOU DROPPED A BOMB ON ME**	THE GAP BAND	Ⓓ
58. **SUMMER WIND**	FRANK SINATRA	Ⓑ
59. **CONGA**	MIAMI SOUND MACHINE	Ⓓ
60. **SWING THE MOOD**	JIVE BUNNY	Ⓓ
61. **WANDERER**	DION & THE BELMONTS	Ⓡ
62. **MUSTANG SALLY**	W. PICKETT	Ⓡ
63. **TEQUILA**	CHAMPS	Ⓘ
64. **CHATTAHOOCHEE**	ALAN JACKSON	Ⓒ

Chubby Checker's "The Twist" remains as popular with the party crowd as ever. The original, released in 1960, came in at #8. "Let's Twist again, released the following summer, charted at #27.

65. **OH, PRETTY WOMAN**	ROY ORBISON	Ⓡ
66. **WATERFALLS**	TLC	Ⓑ
67. **WILD, WILD, WEST**	ESCAPE CLUB	Ⓐ
68. **WATERMELON CRAWL**	TRACY BYRD	Ⓒ
69. **LE FREAK**	CHIC	Ⓓ
70. **SUPERFREAK**	RICK JAMES	Ⓓ
71. **START ME UP**	THE ROLLING STONES	Ⓡ
72. **EVERYTHING I DO, I DO FOR YOU**	BRYAN ADAMS	Ⓑ
73. **MY GIRL**	THE TEMPTATIONS	Ⓡ
74. **MACARENA**	LOS DEL MAR/LOS DEL RIO	Ⓓ
75. **BEAUTIFUL IN MY EYES**	JOSHUA KADISON	Ⓑ
76. **BAD, BAD LEROY BROWN**	JIM CROCE	Ⓡ
77. **POWER OF LOVE**	CELINE DION	Ⓑ
78. **TOOTSIE ROLL**	THE 69 BOYZ	Ⓓ
79. **ACHY BREAKY HEART**	BILLY RAY CYRUS	Ⓒ
80. **TIME WARP**	ROCKY HORROR PICTURE	Ⓓ
81. **GET READY FOR THIS**	2 UNLIMITED	Ⓓ
82. **CAN'T TOUCH THIS**	MC HAMMER	Ⓓ
83. **TWO PRINCES**	SPIN DOCTORS	Ⓡ
84. **PUMP UP THE JAM**	TECHNOTRONIC	Ⓓ
85. **LOCOMOTION**	KYLIE MINOGUE	Ⓓ
86. **HAVING A PARTY**	ROD STEWART	Ⓡ
87. **WILD NIGHT**	JOHN MELLENCAMP	Ⓡ
88. **KISS FROM A ROSE**	SEAL	Ⓑ
89. **I CAN LOVE YOU LIKE THAT**	ALL-4-ONE/ J.M. MONTGOMERY	Ⓑ

Whitney Houston, whose "I Will Always Love You" remained strong at #46, concedes the title of Ballad Queen to former Miss America Vanesa Williams, with two songs in the Top 200: "Save the Best for Last" at # 99, and "Color of the Wind" from the Disney movie "Pocahontas," at #124.

Billy Idol's 1987 remake of "Mony, Mony," originally released by Tommy James and Shondells in 1968, remains the most played version of the two.

90. **WATER RUNS DRY**	BOYZ II MEN	Ⓑ
91. **DISCO INFERNO**	THE TRAMMPS	Ⓓ
92. **DEVIL IN THE BLUE DRESS**	MITCH RYDER	Ⓡ
93. **LA BAMBA**	LOS LOBOS	Ⓡ
94. **MARGARITAVILLE**	JIMMY BUFFET	Ⓡ
95. **WE ARE FAMILY**	SISTER SLEDGE	Ⓓ
96. **HAVE I TOLD YOU LATELY**	STEWART / MORRISON	Ⓑ
97. **JAILHOUSE ROCK**	ELVIS PRESLEY	Ⓡ
98. **BUST A MOVE**	YOUNG MC	Ⓓ
99. **SAVE THE BEST FOR LAST**	VANESSA WILLIAMS	Ⓑ
100. **SOLD**	J. M. MONTGOMERY	Ⓒ
101. **CIRCLE OF LIFE**	ELTON JOHN	Ⓑ
102. **BE MY BABY TONIGHT**	J.M. MONTGOMERY	Ⓒ
103. **WHATTA MAN**	SALT 'N PEPA	Ⓓ
104. **I MELT WITH YOU**	MODERN ENGLISH	Ⓐ
105. **GREASE MEGAMIX**	OLIVIA NEWTON JOHN / JOHN TRAVOLTA	Ⓓ
106. **THROUGH THE YEARS**	KENNY ROGERS	Ⓑ
107. **ROCK THIS TOWN**	STRAY CATS	Ⓡ
108. **MOVE THIS**	TECHNOTRONIC	Ⓓ
109. **BABY GOT BACK**	SIR MIX-A-LOT	Ⓓ
110. **ANOTHER NIGHT**	REAL MCCOY	Ⓓ
111. **ALWAYS**	ATLANTIC STAR	Ⓑ
112. **I LIKE IT, I LOVE IT**	TIM MCGRAW	Ⓒ
113. **PLAY THAT FUNKY MUSIC**	WILD CHERRY	Ⓓ
114. **BOOMBASTIC**	SHAGGY	Ⓓ
115. **TAINTED LOVE**	SOFT CELL	Ⓐ
116. **ADDICTED TO LOVE**	ROBERT PALMER	Ⓐ
117. **DOLLAR WINE DANCE**	BYRON LEE	Ⓓ
118. **ROCK N' ROLL PART 2**	GARY GLITTER	Ⓡ
119. **WHAT WOULD YOU SAY**	DAVE MATHEWS BAND	Ⓡ
120. **ALWAYS AND FOREVER**	LUTHER VANDROSS	Ⓑ
121. **ANY MAN OF MINE**	SHANIA TWAIN	Ⓓ
122. **MR. VAIN**	CULTURE BEAT	Ⓓ
123. **SHOW ME LOVE**	ROBIN S.	Ⓓ
124. **COLOR OF THE WIND**	VANESSA WILLIAMS	Ⓑ
125. **CANTALOOP**	US3	Ⓓ
126. **100 % PURE LOVE**	CRYSTAL WATERS	Ⓓ
127. **HAVE YOU EVER REALLY LOVED A WOMAN**	BRYAN ADAMS	Ⓑ

128. **FANTASY**	MARIAH CAREY	Ⓓ
129. **KEEP YOUR HANDS TO YOURSELF**	GEORGIA SATELLITES	Ⓡ
130. **1999**	PRINCE	Ⓡ
131. **BRICK HOUSE**	COMMODORES	Ⓓ
132. **LAST DANCE**	DONNA SUMMER	Ⓓ
133. **FRIDAY I'M IN LOVE**	THE CURE	Ⓐ
134. **AT THE HOP**	DANNY & THE JUNIORS	Ⓡ
135. **SHAKE YOUR BOOTY**	KC & THE SUNSHINE BAND	Ⓓ
136. **GANGSTA'S PARADISE**	COOLIO featuring L.V.	Ⓓ
137. **CROCODILE ROCK**	ELTON JOHN	Ⓡ
138. **LOUIE, LOUIE**	THE KINGSMEN	Ⓡ
139. **MOONLIGHT SERENADE**	GLENN MILLER	ⒷⒷ
140. **SEA OF LOVE**	HONEYDRIPPERS	Ⓑ
141. **I WILL SURVIVE**	GLORIA GAYNOR	Ⓓ
142. **STAYIN ALIVE**	BEE GEES	Ⓓ
143. **ALWAYS AND FOREVER**	HEATWAVE	Ⓑ
144. **HURT SO GOOD**	JOHN COUGAR	Ⓡ
145. **JUMP**	POINTER SISTERS	Ⓓ
146. **RHYTHM IS A DANCER**	SNAP	Ⓓ
147. **FANTASTIC VOYAGE**	COOLIO	Ⓓ
148. **(DOWN AT THE) TWIST AND SHOUT**	MARY CHAPIN CARPENTER	Ⓒ
149. **ALL MY EX'S LIVE IN TEXAS**	GEORGE STRAIT	Ⓒ
150. **DOING THE BUTT**	EU	Ⓓ
151. **ALL MY ROWDY FRIENDS**	HANK WILLIAMS JR.	Ⓒ
152. **FUNKY COLD MEDINA**	TONE LOC	Ⓓ
153. **MOUNTAIN MUSIC**	ALABAMA	Ⓒ
154. **DON'T TURN AROUND**	ACE OF BASE	Ⓓ
155. **I CROSS MY HEART**	GEORGE STRAIT	Ⓒ
156. **BOHEMIAN RHAPSODY**	QUEEN	Ⓡ
157. **WHOLE NEW WORLD (ALADDIN)**	P. BRYSON / R. BELLE	Ⓑ
158. **BUDDY HOLLY**	WEEZER	Ⓐ
159. **RHYTHM OF THE NIGHT**	CORONA	Ⓓ
160. **BIZARRE LOVE TRIANGLE**	NEW ORDER	Ⓐ
161. **TAKE A BOW**	MADONNA	Ⓑ
162. **JOHNNY B. GOODE**	CHUCK BERRY	Ⓡ
163. **WHAT IS LOVE**	HADDAWAY	Ⓓ
164. **GIMME THREE STEPS**	LYNYRD SKYNYRD	Ⓡ
165. **THE HUSTLE**	VAN MCCOY	Ⓓ
166. **ROCKY TOP**	OSBORN BROTHERS	Ⓒ
167. **IT TAKES TWO**	ROB BASE & DJ E-Z ROCK	Ⓑ
168. **GOOD LOVIN'**	THE RASCALS	Ⓡ

"Wild, Wild, West, a # 1 hit in 1988 for the British band The Escape Club, has been rediscovered by the country line dance crowd, boosting it to #67 on this year's Mobile Beat Top 200!

169. **TOTAL ECLIPSE OF THE HEART**	NIKKI FRENCH	Ⓓ
170. **IT'S RAINING MEN**	WEATHER GIRLS	Ⓓ
171. **BOOM! SHAKE THE ROOM**	JAZZY JEFF	Ⓓ
172. **WHEN A MAN LOVES A WOMAN**	MICHAEL BOLTON/ PERCY SLEDGE	Ⓡ
173. **COME ON EILEEN**	DEXY'S MIDNIGHT RUNNERS	Ⓓ
174. **BEAT IT**	MICHAEL JACKSON	Ⓓ
175. **RED RED WINE**	UB40	Ⓡ
176. **SOUL MAN**	BLUES BROTHERS	Ⓡ
177. **EVERYBODY EVERYBODY**	BLACK BOX	Ⓓ
178. **LOVE IS ALL AROUND**	WET WET WET	Ⓑ
179. **LEGS**	ZZ TOP	Ⓡ
180. **WALK THIS WAY**	RUN DMC / AEROSMITH	Ⓡ
181. **ANTS MARCHING**	DAVE MATTHEWS BAND	Ⓡ
182. **BORN TO BE WILD**	STEPPENWOLF	Ⓡ
183. **LONG COOL WOMAN IN A BLACK DRESS**	THE HOLLIES	Ⓓ
184. **FOREVER AND EVER AMEN**	RANDY TRAVIS	Ⓒ
185. **TURN THE BEAT AROUND**	GLORIA ESTAFAN	Ⓓ
186. **JOY TO THE WORLD**	THREE DOG NIGHT	Ⓡ
187. **JUMP AROUND**	HOUSE OF PAIN	Ⓐ
188. **REGULATE**	WARREN G.	Ⓓ
189. **CENTERFOLD**	J. GEILS BAND	Ⓡ
190. **HANDS UP**	OTTAWAN	Ⓓ
191. **I GOT YOU (I FEEL GOOD)**	JAMES BROWN	Ⓡ
192. **WHEN I FALL IN LOVE**	CELENE DION/CLIVE GRIFFIN	Ⓑ
193. **BUILD ME UP BUTTERCUP**	THE FOUNDATIONS	Ⓡ
194. **DANCING QUEEN**	ABBA	Ⓓ
195. **BILLIE JEAN**	MICHAEL JACKSON	Ⓓ
196. **I LOVE ROCK 'N ROLL (REMIX)**	JOAN JETT	Ⓡ
197. **BORN TO BE ALIVE**	PATRICK HERNANDEZ	Ⓡ
198. **HOLD ON MY HEART**	GENESIS	Ⓑ
199. **ONE IN A MILLION YOU**	LARRY GRAHAM	Ⓑ
200. **FUNKYTOWN**	LIPPS INC.	Ⓓ

The ToP 200 Best of the Best

Top 25 songs to kick off the event

1. OLD TIME ROCK & ROLL	BOB SEGER
2. GONNA MAKE YOU SWEAT	C & C MUSIC FACTORY
3. CELEBRATION	KOOL & THE GANG
4. ELECTRIC SLIDE	MARCIA GRIFFITHS
5. IN THE MOOD	GLENN MILLER
6. ROCK AROUND THE CLOCK	BILL HALEY & THE COMETS
7. Y.M.C.A.	VILLAGE PEOPLE
8. SWING THE MOOD	JIVE BUNNY
9. LOVE SHACK	B-52s
10. HAVING A PARTY	ROD STEWART
11. HOT, HOT, HOT	BUSTER POINDEXTER
12. THE TWIST	CHUBBY CHECKER
13. I'LL BE THERE FOR YOU	REMBRANTS
14. ALL I WANNA DO	SHERYL CROW
15. DANCE TO THE MUSIC	SLY AND FAMILY STONE
16. PLAY THAT FUNKY MUSIC	WILD CHERRY
17. HOOKED ON BIG BAND	FRANK BARBER ORCHESTRA
18. START ME UP	ROLLING STONES
19. WALK OF LIFE	DIRE STRAITS
20. DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS
21. WILD NIGHT	JOHN COUGAR MELLENCAMP
22. STROKIN'	CLARENCE CARTER
23. BABY LIKE TO ROCK IT	TRACTORS
24. HOLIDAY	MADONNA
25. RHYTHM OF THE NIGHT	CORONA

Top 25 songs to end the show

1. WONDERFUL TONIGHT	ERIC CLAPTON
2. GOODNIGHT SWEETHEART	THE SPANIELS
3. LAST DANCE	DONNA SUMMER
4. HAPPY TRAILS	ROY ROGERS/VAN HALEN
5. SAVE THE BEST FOR LAST	VANESSA WILLIAMS
6. WASN'T THAT A PARTY	ROVERS
7. GOODNIGHT MY LOVE	JESSE BELVIN
8. WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
9. END OF THE ROAD	BOYS II MEN
10. THAT'S WHAT FRIENDS ARE FOR	WARWICK & FRIENDS
11. THE PARTY'S OVER	NAT KING COLE
12. SEE YOU LATER, ALLIGATOR	BILL HALEY & THE COMETS
13. CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
14. TAKE A BOW	MADONNA
15. THE DANCE	GARTH BROOKS
16. END OF THE WORLD	REM
17. QUITTIN' TIME	ASLEEP AT THE WHEEL
18. CHEERS THEME	GARY PORTNOY
19. TIME WARP	ROCKY HORROR PICTURE SNDTRK
20. HIT THE ROAD, JACK	RAY CHARLES
21. THERE'S NO BIZ LIKE SHOW BIZ	ETHEL MERMAN
22. RAWHIDE	BLUES BROTHERS
23. THAT'S ALL FOLKS	LOONEY TUNES
24. MY WAY	SINATRA/PRESLEY
25. EBB TIDE	RIGHTEOUS BROTHERS

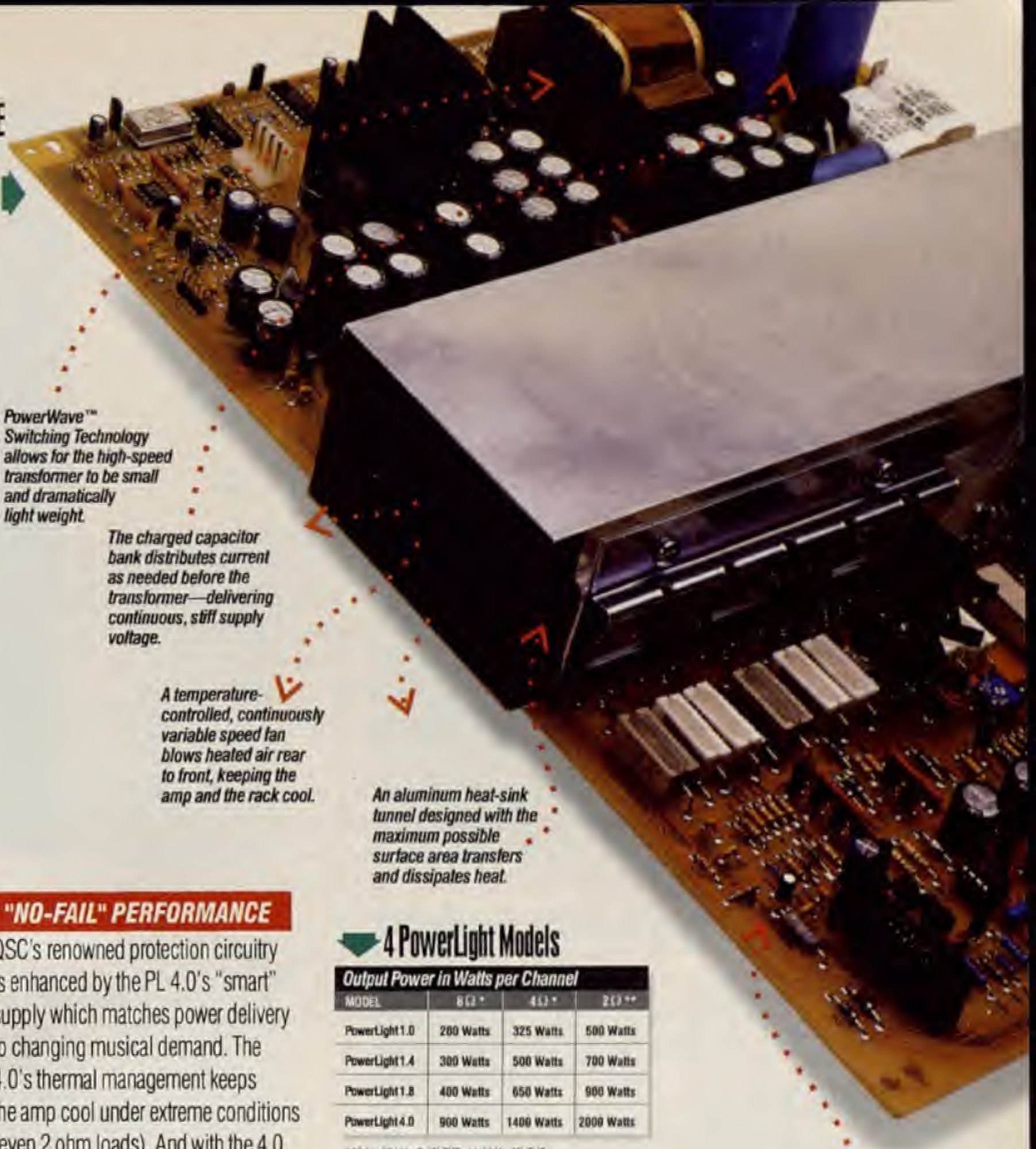
Top 25 all-time bridal songs

1. I SWEAR	J. M. MONTGOMERY/ALL 4 ONE
2. EVERYTHING I DO	BRYAN ADAMS
3. HAVE I TOLD YOU LATELY	STEWART / MORRISON
4. UNCHAINED MELODY	RIGHTEOUS BROTHERS
5. WONDERFUL TONIGHT	ERIC CLAPTON
6. POWER OF LOVE	CELINE DION
7. KEEPER OF THE STARS	TRACY BYRD
8. UNFORGETTABLE	NAT KING COLE /NATALIE COLE
9. ALWAYS	ATLANTIC STAR
10. WIND BENEATH MY WINGS	BETTE MIDLER
11. CAN'T HELP FALLING	ELVIS PRESLEY
12. COULD I HAVE THIS DANCE	ANNE MURRAY
13. CROSS MY HEART	GEORGE STRAIT
14. WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
15. ENDLESS LOVE	MARIAH CAREY/LUTHER VANDROSS
16. CAN YOU FEEL THE LOVE	ELTON JOHN
17. TRUE COMPANION	MARC COHN
18. BEAUTIFUL IN MY EYES	JOSHUA KADISON
19. ALWAYS AND FOREVER	HEATWAVE
20. HERE AND NOW	LUTHER VANDROSS
21. LOVE OF A LIFETIME	FIREHOUSE
22. I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON
23. YOUR LOVE AMAZES ME	JOHN BERRY
24. LOVE OF A LIFETIME	FIREHOUSE
25. YOU & I	EDDIE RABBITT/CRYSTAL GAYLE

Most requested karaoke songs

1. FRIENDS IN LOW PLACES	GARTH BROOKS
2. CRAZY	PATSY CLINE
3. THEME FROM NEW YORK, NEW YORK	FRANK SINATRA
4. PARADISE BY THE DASHBOARD LIGHT	MEATLOAF
5. TAKIN' CARE OF BUSINESS	BTO
6. AMERICAN PIE	DON MCLEAN
7. YOU'VE LOST THAT LOVIN' FEELING	RIGHTEOUS BROTHERS
8. GIRLS JUST WANNA HAVE FUN	CINDI LAUPER
9. YOU NEVER EVEN CALL BE BY MY NAME	DAVID ALLEN COE
10. EVERGREEN	BARBARA STRIESAND
11. T-R-O-U-B-L-E	TRAVIS TRITT
12. DADDY'S HANDS	HOLLY DUNN
13. HOTEL CALIFORNIA	EAGLES
14. TWIST AND SHOUT	BEATLES
15. CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
16. MARGARITAVILLE	JIMMY BUFFET
17. STOP! IN THE NAME OF LOVE	SUPREMES
18. THE DANCE	GARTH BROOKS
19. BORN TO BE WILD	STEPPENWOLF
20. STROKIN'	CLARENCE CARTER
21. WHY DON'T WE GET DRUNK...	JIMMY BUFFETT
22. IMAGINE	JOHN LENNON
23. HERE AND NOW	LUTHER VANDROSS
24. WE ARE THE WORLD	VARIOUS ARTIST
25. THE ROSE	BETTE MIDLER

INSIDE THE PL4.0



PowerWave™ Switching Technology allows for the high-speed transformer to be small and dramatically light weight.

The charged capacitor bank distributes current as needed before the transformer—delivering continuous, stiff supply voltage.

A temperature-controlled, continuously variable speed fan blows heated air rear to front, keeping the amp and the rack cool.

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The Best Sounding Amp Is Now The Most Powerful

PowerLight 4.0

The new PowerLight 4.0 introduces massive power to a series of amplifiers that have already become a benchmark for excellent audio performance and reliability. *PowerWave™ Switching Technology* (patent pending), at the heart of the PowerLights, is ***the power supply technology for the future***. *The 4.0 clearly demonstrates why...*

SUPERIOR AUDIO

The 4.0 achieves remarkable audio quality because ***voltage supply to the output section is powerful and stiff***. There are virtually no sags following transients or long peak power demands. You won't hear typical modulation from AC ripple or garbling during clipping. The bass is ultra-clean and fat. Highs are pure and unstressed.

MAXIMUM EFFICIENCY

A PowerWave transformer "flies" at 115 kHz (2000 times the frequency of a conventional transformer). Waste heat from resistance is almost nil. The supply is 90% efficient! And the 4.0 features ***the latest three-step Class H linear output circuitry*** for maximum audio quality and efficiency.

"NO-FAIL" PERFORMANCE

QSC's renowned protection circuitry is enhanced by the PL 4.0's "smart" supply which matches power delivery to changing musical demand. The 4.0's thermal management keeps the amp cool under extreme conditions (even 2 ohm loads). And with the 4.0, ***EMI and RFI are absent***, making the amp safe for wireless mics.

Less power sag, less clipping intermodulation, more bass impact, cleaner transients...PowerLight.

INCOMPARABLE AMP

You won't see or hear another amp with the power and performance of the PowerLight 4.0. ***Call your QSC Dealer or QSC direct at 714-754-6175*** for complete details.

4 PowerLight Models

Output Power in Watts per Channel			
MODEL	8Ω *	4Ω *	2Ω **
PowerLight 1.0	200 Watts	325 Watts	500 Watts
PowerLight 1.4	300 Watts	500 Watts	700 Watts
PowerLight 1.8	400 Watts	650 Watts	900 Watts
PowerLight 4.0	900 Watts	1400 Watts	2000 Watts

**20 Hz-20 kHz, 0.1% THD, ** 1 kHz, 1% THD*

Three-step, Class H linear output circuitry insures less waste heat, less current demand and excellent signal-to-noise ratio.

PowerLight 4.0 Key Features

- PowerWave™ Switching Technology
- Advanced Thermal Management System
- DC, Sub Audio and Thermal Overload Protection
- Data Port for Use With QSC MultiSignal Processors
- Neutrik Combo and "Tool-less" Binding Post Connectors
- Extreme Light Weight—30 lbs!
- 6 Year Warranty Available

QSC™ AUDIO

HEAR THE POWER OF TECHNOLOGY™

The front panel of the PL 4.0 features comprehensive LED status arrays, detented gain controls with soft touch knobs and 2 dB steps for easy resetting.

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Country Dancin' Down Under

Trouble in Australia

by "Hillbilly" Rick Meyer

It all started with a phone call last year. I answered with my usual Yeee-Haaa and, to my amazement, got back a big yeehaaa from half way around the world. That's how I met Cindy Truelove of Yee Ha' Parties LTD., "The Home of the Texan Rebels" of Perth, Australia. Cindy is owner, DJ and dance instructor. Her company teaches over forty classes a week and produces instructional dance videos.

Over the last year we've stayed in touch and talked about similarities in our music, dances and projects. So when she asked me to be her guest at the Sandgroper Stomp and Third Annual Bootscooters Ball, I couldn't say no.

Our Guest DJ Is...

The events took place October 20-22, in Perth, a city of over 1 million people situated on the southwestern side of the continent. A highlight of the weekend was their country line dance competition. I was invited to DJ and MC this event along with a top notch Australian country DJ named Ernie. About 150 dancers danced T-R-O-U-B-L-E while the judges each picked a few finalists. The finalists did the dance T-R-O-U-B-L-E again and then the crowd chose the winners, who each received a free T-R-O-U-B-L-E cassette and poster of Mark Chesnutt.

I came prepared with my battery-powered minidisc players and Shure wireless microphones. All I had to do was patch into Ernie's existing audio system. I did need to get a 220 to DC adapter in the proper voltage to operate the microphones. By recording a lot of my music on minidisc I was able to fit two minidisc players and about 250 MDs in my Univenture case and carry it on the plane.

Most of the music was country mixed with motivators like "Jailhouse Rock," "Hot Hot Hot!," "Betty Boo does the Doo!" and "Swamp Thing!" We played a lot of American music, along with some terrific homegrown country artists. One of my favorites is Lee Kernagahn, Australia's newest country music sensation. Lee just released his third album and it is very danceable. Songs like "Scrubbashin," "She's my Ute" and "Skinny Dippin" are great and will do very well in the United States once a label finds him.

Dance School

During the remainder of my twenty-two days down under, I got to work with Cindy and learn more about DJs in Australia. I felt like I was in a parallel universe. Cindy's dance students were all ages and the classes very family oriented. The instructors are well trained and made sure the dancers all had a good time. To build up their self confidence, they had the dancers chant "I am good!" followed by a big "Yeee-Haaaaa." Each class starts with beginners in a separate room from the more experienced dancers. The two groups then join up at the end to practice their new steps.

Aussie DJs

Mobile DJs in Australia are much like U.S. DJs. Typical jobs are weddings, business parties, birthdays and anniversaries held in churches, community buildings and small to medium gathering halls. Some of the larger DJ companies advertise in the yellow pages while the majority work part time out of their homes on a referral basis. In clubs, Techno is very popular. Australia has very tough drunk driving laws so when the clubs shut down everyone leaves at once to catch a cab! Watching everyone run from cab to cab looking for ride looked like a game of human pinball.

At a Hillbilly Hoedown, Rick was surprised by a Dolly Parton look alike who sang to him and did a good job of embarrassing him.

Sound and light equipment is very expensive in Australia, due to import duties. As a result, DJs hold on to their gear longer and get every last watt out they can. Much of the equipment I saw was identical to gear I've seen here except it is 220 volt. I did not run into a brand of equipment that I was not familiar with. The average price of a CD is $29 ($23 American).

Back In Town

Spending three weeks with Cindy, the Texan Rebels, and some of Australia's best DJs was a terrific experience. All the country DJs and dancers I met were as good and as well organized as any group I have been associated with. Everything was professionally done all the way. And I got quite a kick out of being asked to help DJ. Above all, it was FUN. Now I'm off to Canada... see yaa next time!

Left Cindy Truelove, Neil Hale & Charlotte Skeeters from California , Eddy & Hillbilly Rick with Shaun & Brendan Fay in front.

"T-R-O-U-B-L-E"

A Four Wall Line Dance

Counts/Steps: 32 counts
Suggested Music: **"T-R-O-U-B-L-E,"** By Mark Chesnutt
Choreographer: **Cindy Truelove**, Texan Rebels
For help with this dance, contact "Hillbilly" Rick, R 2 Box 150 A, Haubstadt, IN 47639, (812) 867-3401,
Fax (812) 867-1082 or America On Line: HILLBILLYR

Right Side Touches & Knee Raises With 1/4 Turn Left

1-2 Touch R toe to side, bring R knee up and across L knee with R knee bent
3 Turn 1/4 left on the ball of your left foot and touch R toe to R side
4 Bring R knee up and across L knee with R knee bent

Vine Right, 1/4 Turn Left & Rock Back Right

5-6-7 Step R to side, cross/step L behind R, step R to R side
8 Turning 1/4 left, rock back on R and point L toe up (with attitude)

Hip Movements

9-10 Move hips fwd, back, fwd (weight on L)
11-12 Move hips back, fwd, back (weight on R)
13-14 Move hips fwd (weight on L), hips back (weight on R)
15-16 Move hips fwd (weight on L), hips back (weight on R)
*The above hip movements are done with a smooth, rolling effect.

Walk Fwd, Touch Right Toe Next To Left Heel

17-19 Walk fwd L, R, L
20 Touch R toe next to L heel

Side Touches With 1/4 Turn Left

21 & Touch R toe to side, step R next to L
22 & Touch L toe to side, step L next to R while turning 1/4 left (ccw)
23 & Touch R toe to side, step R next to L
24 & Touch L toe to side, step L next to R

R45, Step, L 45, Step

25-26 Touch R heel fwd at 45 degrees R, Step R next to L
27-28 Touch L heel fwd at 45 degrees L, Step L next to R
* Cute Variation - Touch R Heel Fwd and Leave it for all 4 beats while striking a pose with attitude

Heel Grind & Step Back

29 - 30 Touch R heel fwd and with R toes off floor push on R heel and swivel R toes to outside (like grinding something into the floor), ending with weight on L
31 - 32 Step R back, step on L in place

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Remix Rave

The right mix for '96

By Shawn Miller

It's always good to start off the year answering commonly asked questions to clear up some of the mass panic and confusion I've created over the past year. Please remain seated until the aircraft comes to a complete stop.

Why do remix services put bonus cuts on CD releases and never on vinyl releases?

The most common thought is: By teasing us with extra tracks, the remix services are forcing us to switch from vinyl to CD because it's cheaper for them to produce a CD. While that's true, the reason for bonus tracks on a CD is simply TIME. On a single side of a record, pressed at 33 1/3, you have 20 minutes maximum play time. Any more than that and the sound gets muddy and flat. A CD, however, has 74 minutes of play time. So why not fill the extra space with tracks that a DJ, who uses CDs, would play? Although it beats leaving empty space on a disc, it's understandable why vinyl jocks feel cheated. This is why many remix services proceed cautiously when choosing which bonus cuts to add.

Should I subscribe to a remix service?

Most remix services allow you to subscribe, just like a magazine, where you pay up front and get your issues delivered to your door whenever a copy is released. The difference is, while a subscription to *Mobile Beat* will cost you under $20, a subscription to a remix service may run you hundreds of dollars. This can be cheaper than buying issues when they're released. My best advice is this: Over time, purchase several issues of a remix service you constantly program. If you like the crowd response as well as the service's playlists, by all means, subscribe. In fact, many services allow you to choose between six-issue and twelve-issue subscriptions. But be aware, In the past, when a remix service decides to close up shop, they take their phones, their desks, and your money, regardless of whether or not your full subscription has been completed.

What is a spur service?

A spur service is when a remix service produces additional remix service issues under various names to enter other music genres. For example, while Ultimix remixes mainstream top 40 dance music, Funkymix is their spur service which remixes mainstream top 40, urban rap and reggae. Still another spur of Ultimix is Rampage, which releases current alternative titles. In fact, Ultimix has opened their fourth spur which you'll read about momentarily.

LOOKING BACK - PREMIER ISSUE

As mentioned, Ultimix has begun their fourth spur service. "Looking Back" is being programmed as "top tracks that we've either forgotten about or have had an impossible time trying to locate" service. The playlist is as follows: *Atomic Dog* - George Clinton, *When I Hear Music* - Debbie Deb, *Get Down Tonight* - KC & The Sunshine Band, *You Dropped A Bomb On Me / Party Train* - The Gap Band, *Jump Around* - House of Pain, *The Roof Is On Fire* - Rockmaster Scott, *Shakles* - RJ's latest arrival, and *Le Freak* - Chic. Look for some heavy remix edit work — with power to WOW your crowd but original enough to sing along. The issue is being pressed as a two-record set or one CD. The tracks will include full 32-beat intros, at least one break, and a cold end. Look for double wide break lines on the vinyl and time marker breaks on the CD.

THE BEST OF FUNKYMIX VOL. 2

Are you prepared for the biggest slammin', jammin', bammin', rammin' (I ran out of ammin's) mix of the year? We had "The Best Of Powerhouse '90-'94." We had "The Best Of PowerHouse Club Classics." We even had the infamous "PLANET X." Now, new for 1996 — "The Best Of FunkyMix Vol. 2" is ready for shipping! This five-record/two-CD issue contains the best FunkyMix has produced over the last 10 years: 14 tracks, two medleys and two CD bonus cuts, all in one massive package. Check out the playlist: *O.P.P.* - Naughty By Nature - the big song from this group appeared on FunkyMix #09 and still gets serious play. The mix combines the full track of O.P.P. complete with the full track of *ABC* by the Jackson 5. This is serious remixing! *The Humpty Dance* - Digital Underground from FunkyMix #05 is next, with a complete remake.

Other tracks include *Do Me* and *Poison* - Bel Biv Devoe, *Feels Good* - Tony! Toni! Tone! and a massive remake of *U Can't Touch This* - MC Hammer. From FunkyMix #03: *Two To Make It Right* - Seduction (great samples of Tom Jones), *Hold You Tight* - Tara Kemp, *Tom's Diner* - DNA & Suzanne Vega, *Treat 'em Right* - Chubb Rock. From FunkyMix #7, *This House* - Tracie Spencer, *Ice Ice Baby* - Vanilla Ice (the only version you can still play that won't have bottles being chucked at your head). A complete remake with most of *Under Pressure*, as well as a memorable beat

track. *Doo Doo Brown* - 2 Hyped Brothers and *Funk Boutique* - The Cover Girls also appear on the issue.

While you're getting ready to sell your original versions at a garage sale, check out the ultimate 1990 "FunkyMix Medleys Part 1 & Part 2." Although these two medleys are guaranteed to fill your floor, remember to keep an armed guard near your setup — someone will try to steal these! The "1990 Medley Part 1" spins for 12:16 with three breaks, although running the whole thing should get you some great additional bookings. Part 1 contains 38 tracks, seamlessly blended together, complete with crowd enhancing effects and boosters. Some of the tracks in part 1 include *Hold On* - En Vogue, *Close To You* - Maxi Priest, *Make You Sweat* - Keith Sweat, *No More Lies* - Michelle, *Expressions* - Salt 'n Pepa, *Rhythm Nation* - Janet Jackson, *I'll Do 4 U* - Father MC, and tons more. The "1990 Medley Part 2" runs 14:16, again with three breaks and smooth enough to slip on. Thirty tracks in the medley include: *Alright* and *Black Cat* - Janet Jackson, *Tic Tac Toe* - Kyper, *Jerk Out* - The Time, *Everybody Everybody* - Black Box, *I Wanna Be Rich* - Calloway, *Wiggle It* - 2 In A Room, and much more. For CD jocks, the bonus cuts on the issue are *Hey Ladies / Shake Your Rump* - The Beastie Boys, and *Rollin' With Kid-N-Play* - Kid-N-Play.

BUT WAIT!

How can there be a volume 2 without a volume 1 you ask? (DJs are so impatient.) Also shipping is "The Best Of FunkyMix Volume 1" Again, you're looking at a five-record/two-CD set which contains just the tracks you need. The issue begins with *It Takes Two/Joy & Pain* - Rob Base. This is a huge Rob Base medley that hypnotizes people into dancing until their legs explode under them. Also screaming off the issue are complete heavy-duty remixes of *Bust A Move* - Young MC, *Funky Cold Medina* - Tone Loc (the only version you need), a huge medley of Neneh Cherry's *Buffalo Gals* mixed with the Malcolm McLaren original (very long, very hot medley), *Keep On Moving* - Soul II Soul, a Bobby Brown medley of *Every Little Step* and *Don't Be Cruel*, a 2 Live Crew Medley and much, much more. Both of the "Best Of FunkyMix Volumes 1 & 2" are pressed in extremely limited quantities and, of course, repressings are just not gonna happen.

If you have any questions or just need help in general on anything you've read this month or in previous months, don't hesitate to call The Remix Warehouse toll-free helpline at 1-800-66-HELP-9 (M-F 9-7 ET). You can also fax us toll free at 1-800-7999-FAX or contact us via e-mail at: info@remix.com. The Remix Warehouse releases its complete current, special and back issue catalog FREE about every 5-6 weeks. To get on the mailing list, all toll free 1-800-241-MIXX. International customers please call (770) 446-5079. Or you can e-mail your catalog request to: catalog@remix.com

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Out of the booth and on the road

DJ as Promotions Director

by Dave Kreiner

Just as it is with a mobile DJ business, marketing a nightclub must be done on a continual, daily basis. The disappearing prominence of corporately owned nightclub chains and the current downsizing of nightclub's staffs, is opening new doors for DJs who understand nightclub promotion. It's a great opportunity for a club DJ who can help design and implement nightly promotions. Besides perpetuating the club's business and insuring your job, there is also a chance to make big dollars as a DJ/promoter for your club and possibly for other clubs as well. Few club owners still have the luxury of a full-time promotions director so if this is within your scope of interest and ability, it's an easy thing to sell to an owner.

Starting point

In most areas, the people who frequent nightclubs have a fair number of choices. Your mission, as a promotion director, is to limit their choices to one club... yours! Your first task would be to formulate a long-term plan for advertising and promotion. Along with coming up with specials and bounce-back coupons that will entice customers, you would also be responsible for the design and production of flyers and radio and print ads promoting these specials. In addition, you would be working closely with staff in the distribution of flyers, running contests, establishing tie-ins with liquor companies and getting corporate sponsorships. As you can see, this can become a full-time job very quickly.

Some nightclub chains such as Bobby McGee's, Harborage and Entertainment Properties treat their DJs as middle management. Chris Dash, Entertainment Director for Bobby McGee's nightclub chain said, "A key to our nightly success is more than just the music, it's in the promotion. The DJs have the ownership of designing and implementing their own promos, which gives them the satisfaction of knowing that when the club is successful, it's a direct reflection on their hard work. Instead of being told what to do, they take responsibility for designing a promotion that works in their club. It also improves their long term business acumen."

Besides your nightly payment, you can work out an arrangement with the owner to be compensated in additional ways. You may receive a commission on gross sales above a preset level or the amount of bodies through the door. Some promoters get from fifty cents to $1 for every returned flyer or coupon stamped with your name or a member of your staff. Needless to say, this area can bring you great wealth if you are an aggressive and resourceful young Jedi.

All DJ personnel that I hire for our clients must be able to promote the club and lead the people on his promotions team. Many successful nightly promotions are music driven such as a disco night, 80's retro, alternative rock, country, karaoke, etc. Radio tie-ins are a great way to get quick results. On the flip side, you may need radio to maintain long term results. For some cool promo tips check out Larry Moore's Promo Network page on the web. The address is http://www.teclink.net/promonetwork.

As you can see, this is easily a full-time job, but the rewards that you reap could be quite sizable. Email us if you have any questions or feedback.

David Kreiner is the owner of Southern California Music Service. Dave is a club consultant, and a supplier/retailer of 12" singles and CDs for Mobile DJs and nightclubs. To get his latest flyer with CD and 12" availability call 800-775-3472 or send e-mail to SCMSRECORD@AOL.Com

Get it in print

Before nailing down any agreement involving a commission, it is a good idea to draw up a simple contract. It should clearly spell out all the terms and conditions of the agreement, including details describing the commission structure and sales verification. This will help eliminate any problems due to memory loss, change of heart or miscommunication.

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THERE'S GOOD MONEY IN MITZVAHS

By Jackie Silver

Bar/Bat Mitzvahs have become a very lucrative source of new business. You don't have to be Jewish, but you must know tradition and be flexible.

Simply put, a Bar Mitzvah (for a boy), or a Bat Mitzvah (for a girl) is celebrated when a Jewish child reaches the age of 13. During the Shabbat (Sabbath) service, he or she is called to the Torah (Jewish book of law) to read a selection. In Judaism, the child is then considered an adult and can partake in all of the prescribed Jewish laws and rituals. To celebrate this joyous and monumental occasion, the family usually throws a lavish affair. That's where you, the Bar/Bat Mitzvah DJ comes in.

There are many avenues through which you can gain notoriety and break into the business. To start, you can advertise in synagogue newsletters, Jewish newspapers, or arrange to take part in a party fair (like a bridal fair but for Bar/Bat Mitzvahs). Your potential clients will want to see a video demonstration of you at a party, or actually come out to see you work a party. Be mindful that word travels fast throughout the Jewish community. Once you've done a few jobs, you'll get referrals from those parties. Word-of-mouth seems to be the best form of advertising after you've become somewhat established.

Planning is essential

Most Bar/Bat Mitzvah parties take place on Saturday afternoon, following services, or Saturday evening. Occasionally, the family will plan the party for Sunday afternoon or evening. Most Saturday afternoon or Sunday parties last about four hours, with the first hour being set aside for cocktails. Most Saturday evening parties last one hour longer, with the first hour still being allotted for cocktails. Most families get their Bar/Bat Mitzvah dates two to three years in advance and start planning right away. The crux of the Bar/Bat Mitzvah season lasts from September to December, and again from March to June.

Planning is the most important aspect of being a good Bar/Bat Mitzvah DJ. You need to speak to the clients beforehand to plan the events of the party. You'll need several pieces of information including: how many guests are attending, how many courses are being served, grand entrance music, names of special family members and music for the candle lighting, who's to be lifted in the chair during Hora, who's to recite the Motzi (blessing over bread) and the toast, special dances, special events, requested and excluded music. You also should speak to the child directly to get his/her requests for music and games.

The planning meeting can be done over the phone and usually lasts about 30 minutes. You'll need to put all of this information on some type of planning sheet so it's handy at the party. Touch base with the client again the week of the party to fill in any blanks.

How to play a Mitzvah

There is no single correct format for playing a Bar/Bat Mitzvah. Different styles and formats vary from region to region. Most parties include a MC, the person on the cordless microphone who will lead the events, and a DJ, who will actually play the music. In a more elaborate operation, there may be additional DJs, dancers, and other talent as part of the party staff. Keep in mind that you must be flexible.

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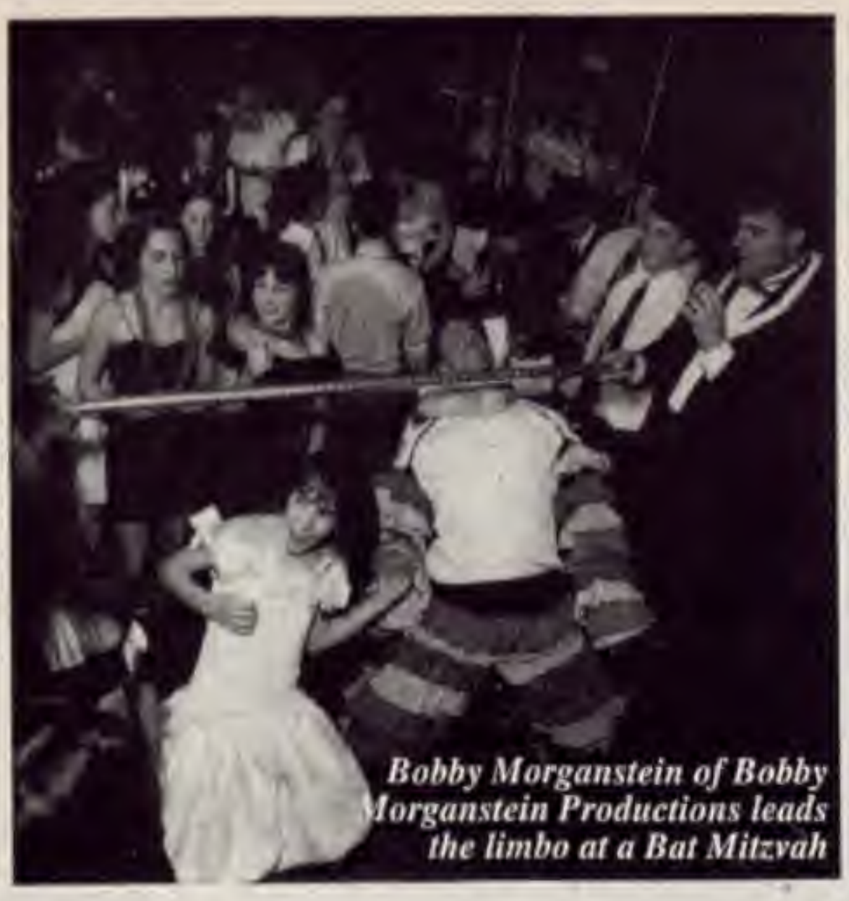

Bobby Morganstein of Bobby Morganstein Productions leads the limbo at a Bat Mitzvah

Here is a rough outline that you may wish to follow upon arriving at the party:

Pre-show: Gather the music that you'll be using for the party, including grand entrance, candle lighting, special dances, requests, etc., for easy access during the party. You'll also want to confer with the caterer the times and amount of courses being served to the kids and adults. Then you will want to speak with the photographer, videographer, and decorator so they are clued-in as to the upcoming events of the party.

Cocktail Hour: Play upbeat jazz, swing, showtunes, etc., or whatever music the clients have requested. Mingle with the guests and especially the kids to find out their musical preferences and requests. The more the kids get to know you, the more they'll like you and follow your lead once the party begins.

Grand Entrance: This formality properly recognizes the immediate family. Once you've brought the guests into the main room and seated them, you call the family into the room. First, the parents are called in to the song they chose. Next, siblings, one at a time. And finally, the guest of honor. Be sure to have the guests rise when the guest of honor is called into the room. You may want to incorporate the party's theme into the grand entrance (For example, showtunes for a Broadway theme). In some cases, only the guest of honor will participate in the grand entrance. The family should position themselves behind the cake for the candle lighting ceremony.

Candle Lighting Ceremony: The candle lighting ceremony allows the family to give special recognition to some of their family and friends. One at a time, each of the 14 candles on the cake is lit by one person or group of people previously chosen. The current trend is for the guest of honor to perform his/her own candle lighting ceremony. Or, you, the MC, can do the honor. The usual order for the ceremony is (in relation to the guest of honor): grandparents, aunts/uncles/first cousins, older relatives, younger relatives, parent's friends, guest of honor's friends, parents, siblings, and guest of honor. The family may also want a memorial candle to honor the memory of a loved one. You can either fit this candle in the beginning or right before the immediate family's candle.

Try to have the candle lighting ceremony stay as close to 14 candles as possible. (Thirteen candles for each year of life, one candle for good luck.) Some larger families may need up to 20 candles to accommodate the people that need to be recognized. During your planning session, find out what song will be appropriate for each candle. The family may choose upbeat Jewish music, contemporary songs that have special meaning to their honored guests, or a combination of both. You can also suggest to incorporate the party's theme into the candle lighting ceremony, in much the same way as discussed with the grand entrance. After all the candles have been lit, ask the family to blow them out and, as an option, have the crowd join in and sing "Happy Bar/Bat Mitzvah" to the guest of honor. (Note: sometimes the candle lighting ceremony may happen during dessert time.) Next, comes the Hora...

Hora: The Hora is the Jewish circle dance of celebration. There are many variations and you can mix up the movements any way you wish. Have the guests join the family on the dance floor and make one large circle. Invite the immediate family into the center of the circle and have them swing each other around. While this is happening, you can have the larger circle move around to the right and left. You may also want to invite the girls and then the boys into the center to congratulate the guest of honor. At some point, have the guest of honor in the circle alone. Bring a chair into the center and have some of the strong adult men lift the guest of honor in the chair. Make sure the photographer is able to get a picture of this while it's happening. After the Hora, you can play some danceable songs, as most of the guests will be out of their seats, or sit them down for the Motzi, toast, and first course.

Unlike weddings, Bar/Bat Mitzvahs have scheduled dance sets in between the meal courses, as opposed to eating first and then dancing.

Motzi and Toast: The Motzi, or blessing over the bread, is usually performed by a male relative. Sometimes a blessing over wine (Kiddish) is also recited. The father, in most cases, will then give a toast. Your client will give you this information during your planning session.

Courses, Contests, and Dancing: Unlike some weddings, Bar/Bat Mitzvahs have scheduled dance sets in between the meal courses, as opposed to eating first and then dancing. It's your job, as the MC, to communicate with the caterers and allow a certain amount of time to do these dance sets. Whether the meal is sit-down or buffet, be sure to have the kids eat first (they eat so

Your job, as a Bar/Bat Mitzvah DJ, is to make sure everyone gets into the act!

quickly anyway). This way, you can keep the kids busy while the adults enjoy their meal. Before the kids have a chance to get wild, call them up to the dance floor for a contest or game. This is a great time to play the music that the kids want to hear. Keep the activity going until the adults have finished eating. Then open the set with host/hostess dance or parent/child dance. (You can use the other one to start another set of dancing after the next course.) Afterward, play some danceable, upbeat music until the next course is served.

During dessert, some of the kids may want to present a memory glass to the guest of honor. The kids gather up mementos from the party and put them in a glass with melted wax on the top. Do not supply them with candles! Afterward, keep the party flowing with a good mix of music so that everyone has a good time.

Closing: Near the end of the affair, gather the guests in a circle on the dance floor. Play a song such as, "That's What Friends Are For," "Lean On Me," "You've Got A Friend," or any song that the client may have requested. Good luck in your bold new venture!

Jackie Silver is public relations, client relations, and marketing coordinator at Bobby Morganstein Productions, in Philadelphia, Penn.

For creative musical suggestions or more detailed information on Bar/Bat Mitzvahs, try the Bobby Morganstein Productions Complete Party CD Series and How-To Bar/Bat Mitzvah Video Series (complete with helpful planning sheets). Call BMP at (215) 947-6935 for any comments, questions, or to place an order.

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GIVE DJ'S WHAT THEY WANT.

Half a Century !

Tap into the 50-year wedding anniversary market

By Mark Johnson

If you haven't already noticed, we're in a 50-year anniversary commemoration of everything related to World War II. During the past four years, the whole country has observed the 50-year milestone of Pearl Harbor in 1941, Midway in 1942, Normandy and D-Day in 1944, and VE-Day (Victory in Europe), the atomic bomb and VJ-Day (Japan) in 1945.

What does this mean to mobile DJs? Plenty. Departing and returning servicemen were getting married at a pace never seen before or since. We all have heard of the baby boom. Well, it was these servicemen who started that population explosion.

Now, it's 50 years later and these folks are celebrating their 50th wedding anniversaries. This is a momentous occasion and rarely goes by without celebration. This isn't a simple buffet line at the local firehouse. These parties often attract over 100 people, with all the generations of family and friends that the happy couple has acquired over the years, in attendance.

Music Is Foremost

These parties are usually planned by the children rather than by the celebrating couple. In either case, you have a few things to consider. First and foremost will be the music. The obvious style of music back then was Big Band. The children will think that the entire four hours should be this music because the party is for their parents. This is OK to a point, but in reality, parents are used to accommodating their children's needs. You do not have to play all Big Band music. In fact, even the older people will get sick of all that Glenn Miller, etc. Keep in mind that the senior guests were in their late twenties and thirties during the 1950s and vocalist music from that era will also keep them happy.

Artists like Frank Sinatra, Tony Bennett, Johnny Mathis, Andy Williams, Pat Boone, Dinah Shore, Patti Page, Patsy Cline, Doris Day, The Ames Brothers, The Mill Brothers, Bing Crosby, Frankie Laine, Nat King Cole and others from this era will please them. Get some Kleenex ready when you play "When Your Old Wedding Ring Was New" by Jimmy Roselli.

If you don't already have these artists in your collection—get them! (One source is to subscribe to Time-Life's *Your Hit Parade* series of discs.)

If the majority of the guests are senior citizens, stay away from current dance music or anything that's too loud. The obvious party songs like The Chicken Dance, Electric Slide, Hokey Pokey, YMCA and Tequila/ La Bamba are welcome, as they appear to bridge all generations. Nice, slow music from any era is also good. Throw in "Mack The Knife," followed by "New York, New York" and finish with everyone circling the couple using "That's What Friends Are For" and you'll end the party on a memorable note that's sure to create continued business.

Less Is More

Unlike school dances or more traditional weddings or parties, you don't need to bring out the heavy artillery for 50th anniversaries. The audience is more concerned with the selection of music rather than the punch. In fact, keeping the volume down will garnish some praise as most people have been to a function where the DJ blasted them away. More is definitely not better at a 50th anniversary.

You might even be able to incorporate the fun things of a regular wedding. They will always have a cake, but doubtfully have a garter belt or bouquet tossing. Here is where you could provide these simple props and create great enjoyment with both the couple and their guests.

An additional thing to consider is price. If the party is being thrown by the children, they might be used to the mobile DJ's pricing. If the party is thrown by the couple themselves, then they might be on more of a budget. Don't let a couple of dollars prevent you from playing to a very easy-to-please audience with a lot of positive emotions. Remember, amongst the guests of today's party are the planners of tomorrow's.

Where's The Party?

A way to acquire these parties could be through your regular advertising, by simply mentioning 50th anniversaries. This, however, is a demographic that's hard to nail down. You could direct mail to local senior citizen groups. You could even work with country clubs that have a senior membership. You want to stay away from retirement homes or apartment buildings, as these retirees may not have much family or money left.

The next couple of years will be the 50th anniversaries of a lot of people who served in World War II. They have lived a full life and have seen their children and grandchildren grow. They've earned the right to a decent party celebrating this rare accomplishment of being married for 50 years (Lord knows we won't see many in the future). They deserve a good time and, if handled properly, you can give it to them — and prosper as well!

Mark Johnson, of New Monmouth, N.J., is a part-time mobile DJ whose specialty is finding new opportunities for smaller mobile operators.

The Dampness Demon

tech talk

Preventing bad weather from destroying your system

by George Mohr

With February and March comes some of the coldest and dampest weather of the year. So what better time to discuss the effects of weather on sound and lighting equipment and what you can do to prevent problems?

The Dampness Demon

Perhaps the most deadly enemy of sound and lighting equipment is the Dampness Demon. This discreet and nasty critter can wreak havoc on your system.

When you bring your equipment in to a hall from the cold, condensation sets in and the Dampness Demon goes to work. Very slowly, without notice, all connectors begin to oxidize. In time, the oxidation builds up and causes "pitting." This ultimately results in bad connections. Channels drop out and your system begins to snap, crackle and pop like a bowl of Rice Crispies. Condensation on CD player and tape deck heads can cause additional weird behavior. Worse yet, the Dampness Demon also gets inside of your equipment and works his magic on the internal connections of your sound system.

The best thing you can do to prevent problems is to control the climate as much as possible. If you use a truck (pickup or van) and you can get heat to the back where your equipment is, that is great! When you set up your system and the temperature stabilizes, turn on your system and let it idle awhile before using it. The internal warmth of the equipment will speed up the decondensation process. When you tear down, allow very warm items, (power amps and speakers) to cool down before you pack them away.

The Dampness Demon will also play games with your lighting equipment, but with an added twist. He blows up the bulbs! When you move your lights from a cold place to a warm place and immediately plug it in, the sudden change in temperature can shatter the bulb. This is also true when taking a hot light immediately out into the cold weather. The best thing to do is to wait until your lighting gear reaches room temperature before you plug it in, or take it out into the cold.

Storage

Do you store your equipment in cold damp places, such as a garage, a damp basement, a shed, or in your truck overnight? If so, you are inviting the Dampness Demon to come along and do his dirty deed even more rapidly. The condensation **NEVER** evaporates when it is cold and damp out. **ALWAYS** store your system in a warm, dry place. The Dampness Demon will attack your speakers first and saturate your woofers, this will eventually lead to cone tears and glue separations. Your speakers will not last long in a cold, damp place. I store my system in a well insulated, heated room in my basement. If you have room in a garage and it is attached to your house, get some heat in there. Believe me, both your equipment and your car will thank you. If you simply must store your equipment in a truck or shed, then wrap up the vital parts of your system (coffin, amp rack, speakers), in moving blankets. This should help keep the dampness out.

Maintenance

Finally, periodically check all your connection points. Make sure you do not see any kind of film or grainy build up on connectors and cables. If you do, clean them with a contact cleaner. Once a year, you should have your sound system professionally cleaned and serviced. As a service technician, I believe a professional cleaning can prevent many future problems.

Well, that should do it for now. I hope I have given you some insight on how to battle the Dampness Demon and keep him from ruining your next affair. If you have any problems or questions for me, call me at Abracadabra Lights and Sounds; (516) 667-2300. If you have a computer, you can E-mail me: AbraDJ @AOL.com. Tune in next time when we will have a "Best of Five Years" issue and I devote my entire column to a Q & A format, so send in your questions and I will see you then!

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The Scoop

Hitting The Airwaves

A hands-on look at six wireless mics

By Henry Collins

Test Bench

The following components were used in the following product evaluations.

Rack: Gem Sound AR 32
Mixer: Rane MP 22,
Equalizer: Rane ME 60
Crossover: Rane AC 22B
CD Player: Marantz PMD321
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

Audio-Technica
(216) 686-2600 Fax: (216) 686-0719
1200 Series Headworn Mic System
List Price: $790.00

This system consisted of the ATM75 CW headworn condenser microphone (see inset photo), ATW-T35 transmitter and ATW-R12 diversity receiver. While the most expensive of all the systems we tested, the 1200 Series was certainly worthy of its higher sticker price. The system screamed QUALITY the moment you opened the box. And, as you would expect with the name Audio-Technica, the microphone offered wide-frequency, crystal-clear performance well-suited for serious concert recording.

Receiver

The ATW-R12 is a true diversity receiver offering rack mount or tabletop versatility. Two receivers can be mounted side by side in one rack space. The whip antennas are removable and can be mounted externally for rack installation. The rear panel featured a balanced XLR connector and unbalanced 1/4-inch phone jack for the audio output. Ground lift and antenna voltage switches were also provided for hum elimination and use with external antenna boosters. The front panel included five-element LED RF and AF level indicators, AF level control and A/B tuner indicators.

Wireless mics have gained increased popularity among mobile DJs, especially KJs. Their cordless advantage has freed many DJs to take to the dance floor and pump up the crowd. With entry level prices at just over $300, more and more DJs will be making the move to wireless. To help you cut the cord, we have taken a close look at six wireless VHF mics priced from $300 to $800. Much of our focus was on headset models since they leave your hands free to mix. We also concentrated on dual antenna diversity systems as they provide the best dropout-free performance for indoor and outdoor use. The three areas of comparison included *range*, *audio fidelity* and *user comfort*. Let's see how well they stacked up.

Azden Corporation

(516) 328-7500 Fax: (516) 328-7506
311HS Headworn Mic System
List Price: $475.00

This non-rack mount system consisted of the HS-11 headworn electret condenser microphone, 31LT transmitter and 311DR diversity receiver. Priced $5 below Shure's popular WH10, the 311HS offers a solid receiver featuring rugged all-metal construction and a feather-weight headset mic with impressive gain before feedback performance.

Receiver

The 311DR is a true diversity receiver with fixed telescoping antennas on the front panel. The front panel was void of any controls or jacks and featured LED indicators for the main power and A/B tuner operation. The rear panel included an input jack for the 12-volt external power supply, AF volume control and 1/4-inch phone jack for the AF output. The unit combines clean and simple styling with "Made in Japan" dependability. There were no added frills or flashing lights to delight the eye, just clean reliable operation. The only minor shortcoming the unit suffered from was its lack of a rack-mountable chassis design.

Mic/Transmitter

The HS-11 headset mic was extremely lightweight and comfortable to wear. The flexible mic boom is attached to a wire headband and is worn on the left side. The headband had just enough tension to keep the mic in place without cutting off your blood supply to your brain. The transmitter controls included a three-position switch with settings for Off, Standby and On. The transmitter produced no audible "thump" when switched On or Off with a live mic channel. Audio input level was adjustable with the supplied screwdriver. The mic's audio cable also doubled as the transmitter's antenna.

Overall system performance was very good with a line-of-sight range of 300 ft. Adverse terrain dropped the range down to 150 ft. The receiver produced no spurious noise when the transmitter's signal fell out of range.

Specifications

Frequency Range:	169 - 216MHz
Working Range:	300 ft.
Frequency Response:	30Hz - 15kHz (mic)
Mic Type:	Cardioid Electret Condenser
Battery Life:	8 - 10 hrs.

Gemini

(908) 969-9000 Fax: (908) 969-9090
RM-700H Headworn Mic System
List Price: $395.00

The rack-mountable RM-700H system consisted of the BP-05H headset mic and belt pack transmitter, and RM-700 diversity receiver. The system is well packaged and is available in lavalier mic and musical instrument versions.

Receiver

The true diversity RM-700 receiver features two screw-on telescoping antennas that mount on the front panel. The antennas can also be connected externally with additional cable for greater reception. The rugged all metal chassis included attachable ears for rack mount installation. The front panel hosted a five-element LED RF signal strength meter, A/B tuner indicators, AF level control and power switch. The rear panel included a 1/4-inch phone jack for the AF output and input for the external 12-volt power supply. The receiver produced no spurious noise when the mic transmitter fell out of range.

Mic/Transmitter

The BP-05H headset mic had a snug fit and yet it was comfortable to wear. The flexible mic boom is worn on the left side and attaches to a wire headband which loops over the ears from behind for reduced visibility. The mic came with two foam rubber wind screens and headband wire guide to keep the mic cable behind your head and out of view. The mic cable also functioned as the transmitter's antenna. A special muting circuit eliminated annoying "thump" when switched on in an active mic channel. The transmitter also featured a LED power indicator and threaded mini-plug mic jack to hold the audio cable securely in place. The audio quality of the mic was fine for vocals but I wouldn't recommend it for serious concert work. Line of sight range was 300 ft. and 125 ft. with poor conditions.

Gemini packed a lot of performance and slick packaging into the system's $395 price tag. This is not the cheap, cheesy, "please don't quit on me now" system you might expect at this low price. It is a highly versatile system backed by a serious engineering and design effort.

Specifications

Frequency Range:	174 - 204MHz
Working Range:	300 ft.
Frequency Response:	30Hz - 20kHz ±3dB (mic)
Mic Type:	Unidirectional dynamic
Battery Life:	12 - 16 hrs.

Gem Sound

(718) 292-5972 Fax: (718) 292-7976
MR-H06 Handheld Mic System
List Price: $329.00

This non-diversity system included a rack-mountable receiver and handheld mic/transmitter. Gem Sound will be offering a true diversity wireless mic system by the first quarter of '96. With a sticker price of $329, the MR-H06 is the most affordable system among the six we've tested.

Receiver

In addition to offering sleek styling, the receiver's metal chassis included ears for rack mount installation. The front panel layout hosted a power switch, AF level control and "On Air" and "Audio Peak" LED indicators. The rear panel included a fixed telescoping antenna, 1/4-inch phone jack for AF output and a three-position switch for attentuating the audio output. While the receiver can be mounted in a rack, the unit's fixed rear panel antenna would make rack use impractical. A screw-on antenna that could be mounted externally would have made rack mounting more viable. As for table-top operation, the receiver provided fine line-of-sight reception up to 125 ft. and about 65 ft. with adverse conditions. No spurious noise was evident when the transmitter dropped out of range. The receiver performed best with the antenna fully extended in an upright position.

Mic/Transmitter

The handheld mic was a unidirectional dynamic type with a three-position switch for Off, Standby and On. Built-in muting circuitry eliminated turn on "thump" but the mic did suffer a little from handling noise.

As for the system's overall performance, the MR-H06 is well suited for close range vocal applications and is a good choice for budget conscious KJs.

Specifications

Frequency Range:	160- 250MHz
Working Range:	125 ft.
Frequency Response:	40Hz - 20kHz ±3dB (mic)
Mic Type:	Unidirectional dynamic
Baltery Life:	8 hrs.

RMS

(803) 763-9083 Fax: (803) 763-9096
RMSWHS Headworn Mic System
List Price: $360.00

At $360, this is the most affordable true diversity system among the five systems we tested. The system includes a SD-200BH headworn microphone and belt pack transmitter, and SD-100R diversity receiver. The system is also available in lavalier mic and musical instrument versions.

Receiver

The receiver is designed for tabletop use and features removable antennas. The front-mounted antennas use twist-on BNC connectors and can be located remotely to increase reception. The front panel layout includes a power switch with power on LED indicator, AF level control and A/B tuner indicators. The rear panel featured a 1/4-inch phone jack for the AF output and input for the 12-volt power supply. As for performance, the receiver was well behaved and produced no objectionable noise when the transmitter went out of range. Line of sight range was about 300 ft. and 150 ft. with adverse conditions.

Mic/Transmitter

The SD200BH is hardwired to the headset mic which has a few advantages. On the plus side there is no threat of the mic being detached during a performance which can happen with some models using mini-plug connections. And since the cable also serves as a dedicated antenna, its wave characteristics were incorporated into the design. This is difficult to do with transmitters designed to work with multiple input sources.

Specifications

Frequency Range:	173.8- 248.6MHz
Working Range:	300 ft.
Frequency Response:	30Hz - 18kHz (mic)
Mic Type:	Unidirectional dynamic
Battery Life:	8 hrs.

Jesse DeLaPena

DJ

Elbo Room, Chicago

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Shure

(800) 25-SHURE Fax: (708) 866-2279
THD Headworn Mic System
List Price: $480.00

Frequently referred to as The Headset™, the THD system includes the T4V MARCAD® diversity receiver, T1G belt pack transmitter and WH10 headset microphone. This system is very popular among DJs for versatility, comfort and durability. And with the Shure name behind it, you can be certain that quality and performance were right up front. Though the photo at the right shows a non-diversity receiver, the system we tested feature the MARCAD® diversity receiver. The headset mic and transmitter we reviewed are the same as those shown in the photo.

Receiver

The T4V receiver is designed for table top operation. For rack mount applications, Shure offers the LX Series which has rack mount capability. Front panel items included an AF level control, unbalanced 1/4-inch output jack plus Power On, Audio Peak, and A/B tuner LED indicators. The rear panel included and XLR balanced connector and input for the external 12-volt power supply. Unlike most true diversity receivers which switch the input to the antenna with the strongest signal, Shure's MARCAD technology monitors and combines signals from both antennas. This helps eliminate switching noise and signal dropout.

Mic/Transmitter

The WH10 headset is the most comfortable fitting of all the ones tested. The wire frame loops over your ears and has an elastic band that provides just enough tension to hold the headset securely in place without discomfort. The cardioid condenser mic delivered crisp, wide frequency audio with plenty of gain. The headset comes with two foam rubber wind screens. The transmitter features a small pig tail antenna for maximum range and a separate mute switch enabling you to kept the mic channel active and quiet without switching in and out of standby. An adjustable squelch allows you to cancel out neighboring radio frequency noise. A very useful feature in major cities with crowded airwaves. The line of sight range was 300 ft. and 175 under adverse conditions.

The Headset™ is without question one of the best wireless systems available in this price range and is certainly worthy of serious consideration.

Specifications

Frequency Range:	169- 216MHz
Working Range:	300 ft.
Frequency Response:	50Hz - 15kHz (mic)
Mic Type:	Cardioid Dynamic
Battery Life:	18 hrs. with battery saver

Audio-Technica (cont.)

Mic/Transmitter

The headset was comfortable fitting and featured a rotating boom pivot for left or right side mic use. The four pin DIN type mic cable connector snapped securely in place and had an easy-release locking collar. The transmitter produced no audible "thump" at power up and had a line of sight range of 300 ft. and 150 ft. under adverse conditions.

Specifications

Frequency Range:	169.5 - 213.8MHz
Working Range:	300 ft.
Frequency Response:	60Hz - 15kHz (mic)
Mic Type:	Cardioid Electret Condenser
Battery Life:	10 hrs.

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You, the FCC and Wireless Mics

Is your wireless mic breaking the law?

by Henry Collins

No doubt the last thing you're thinking about when purchasing a wireless mic is whether or not it meets FCC standards... let alone yours. After all, you're buying it from a reputable store and it's by a leading brand name. WRONG! Not all wireless mics sold in this country meet federal requirements just as not all drugs in a pharmacy are for over-the-counter sale. The following information will help you steer clear of wireless mics that are creating bad air with the FCC.

What is the FCC

The Federal Communications Commission (FCC), an independent U.S. government agency, regulates interstate and foreign communications by radio, television, wire, and cable. It grants licenses to radio and television broadcasters, assigns frequencies, and monitors radio broadcasts to see that its regulations are obeyed.

Since wireless mics fall into the category of radio communication, they must comply with FCC guidelines with respect to transmitting power and frequency range. Wireless mics in compliance with FCC rule Part 15 do not require licensing. The problem is that not all wireless mics sold in this country meet these guidelines.

Do I need a license?

VHF wireless mics generally operate in the 169 - 213MHz frequency range and have an RF output of 50 milliwatts or less. Under normal circumstances, wireless mics within these operating parameters pose no threat to normal TV viewing and require no user license under Part 15. The FCC maintains a database of all manufacturers who have applied for FCC certification for the sale and distribution of products in compliance with FCC standards. If you have a computer equipped with a modem you can access this BBS at 301-725-1072. By entering a product's FCC ID, you can find out if it has been certified under Part 15 for non-licensed use in this country. Select item "1" at the main menu for the Equipment Authorization Database. At the next menu select item "1" and you will be prompted to enter the product's FCC ID. The database will provide the filing status and name and address of the parties who filed for certification.

When buying a wireless mic check the operating frequency and make sure it is not using broadcast TV channels in popular use in your area.

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The Scoop

Supercharge Your Fogger!

CSL's Air Injection System Creates a Tornado on the Dance Floor

by Bob Lindquist

Regardless of the size of your mobile light show, nothing adds punch to a performance like fog. The beams become razor sharp creating a surrealistic 3-D playground on the dance floor. The challenge is keeping the fog at the proper density. Too little, and the effect falls flat. Too much, and people complain. It's a problem Jim Baxter and his crew at Colorado Sound 'N Light are all too familiar with. Aside from the retail end of their business, their in-house DJ service specializes in big sound, light and video jobs where fog is a must. They found the solution was not to make a better fogger, but to make foggers work better. The result is the Twin Tornado Air Injection System.

Here's How It Works

Each Twin Tornado begins life as an off-the-shelf SKB case. Holes are cut in various places of the case to accommodate the incoming and out-going mix of fog and air. A fogger (not included) is placed near the intake. An electric motor turning 3160 rpms drives a fan that draws fog and air into the case. The mix is then pressurized by the fan and forced through twin 25-foot hoses. The result is a high quantity of fog, on demand, at the proper density. To vary the density, just move the fogger a bit closer or further from the opening to change the percentages of fog and air in the mix.

What It Does

In addition to giving you better control over the density of the fog, the twin hoses allow you to place your fogger up to 25 feet from the fogger (longer hoses are available). The hoses clamp to a standard speaker/light stand or trussing, so you can blast fog from left and right speaker stands, or up over the crowd. Even the efficiency and output of small foggers are greatly increased.

The whole unit weighs just 26 pounds. To make it mobile, the hoses fit right inside the case. To simplify set up, an AC outlet for your fogger is right in the case. There's no need for an on/off switch since bursts are controlled by your fogger, not the Twin Tornado. A thermostatically controlled shut off is provided to prevent overheating.

In our on-location tests, the Twin Tornado produced an impressive barrage of fog output in seconds.

The Twin Tornado Air Injection System sells for $339 and is available only from Colorado Sound 'N Light, 7301 N. Broadway, Denver, CO 80221. For information, call (303) 429-0418.

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The Big Apple Pays Big Bucks

PROFILE

NYC DJ Targets Core Market

by Mike Erb

Frank Sinatra was right. If you can make it there, you can make it anywhere. In the song all too familiar to DJs, 'ole Blue Eyes was, of course, singing about New York City, with a metro population over seven million and where DJs are plentiful. If you run a business there, any business, it is arguably the most competitive market in the country. So competitive is it amongst DJs, that it is not unheard of for DJ services to slip large catering halls "finders fees" of up to $10,000 cash, to become the hall's "house" DJ.

In the New York City area, being just a DJ is not enough. You need to constantly be one-up on your competition. No one knows this better than Allen Strauss, owner of Allen Entertainment. Strauss has been operating in the New York City/Long Island area for 23 years. Billed as "The Disc Jockey to the Stars," he caught the entertainment bug in 1971 while in high school. After high school, he became a student at The State University of New York (SUNY) at Brockport, where he had a top-rated radio show on the campus radio station. While he admits that "top rated" meant about 25 people were listening, it was his entry point to what has become a profitable business.

Allen *(left)* cheeses with movie director Oliver Stone at a party Allen hosted for him.

Strauss recalls doing his first mobile job for a girl's dormitory. "They were doing an oldies dance to raise money. They planned to charge $2.50 per person and hoped for 200 to attend. They asked me to be the DJ/MC in return for all the ice cream I could eat. I knew if it went well, I would be king of the campus. So I borrowed some PA equipment from the radio station and did the job. Over 800 people showed up and from that night on I was hooked." From that point, Strauss took his oldies show to the local high schools and neighboring colleges as well.

Back to the Big Apple

After graduation, Strauss headed home to New York City and took his business with him. From 1975-1978, his efforts were devoted strictly to building a DJ music service. When disco hit its prime, he added a light show and a second system. In the years since, business has remained good, allowing him to expand to five systems. At this point, he steadfastly refuses to add more systems, reasoning that he has created what he considers to be an elite, small DJ company. He does not want to be a DJ factory. "I want to be able to personally speak with each client. There are 25 of us working here with five systems." He is quick to admit that he is getting top dollar the way things are.

For a local, four-hour wedding reception, Strauss charges $750. If the client specifically wants him to DJ, that's an additional $200. Strauss justifies his rates with the quality of show his company produces. He has all the bookings he can handle and even has to turn business away. He advertises very little, with the vast majority of his business coming from word-of-mouth advertising.

Mitzvahs and Corporate

In addition to wedding receptions, Bar/Bat Mitzvahs and corporate events comprise the rest of Allen Entertainment's business. "In this area, there is big money in Mitzvahs. We charge anywhere from $1,000 to $6,000." At the low end, the price includes a DJ and dancer/MC. The high-end package would include elaborate staging, props and dancers, with as many as eight employees. "We bring in dancers, costumes, a lit stage, a light show, a projector screen, a lit eight-foot front that covers all the equipment... it goes on and on. Long Island's into tacky, glitzy overkill and even though I personally am not into that, I provide that for my clients if that is what they want."

More Than Music

With clients constantly requesting a new and unique party gimmick, Strauss was inspired to create the *Live TV Game*

Show. "I found an electronic engineer, who could create a lock-out buzzer system like real TV game shows. Four contestants can be seated. Each contestant has a live microphone. There's even a scoring system and count down clock. It is just like on TV. I own three game shows and they are extremely popular." The TV Game Show gives Strauss a lot of flexibility in what he can charge. If the client is being charged $3,000 for a Bar Mitzvah, he may "throw it in" for a discounted rate, such as $400 (the normal price being $800), on the other hand, a corporate show might pay $1,500. "Last February, I did the three-day Yankee Fan Festival in New York City. I charged $2,100 and stacks of box seat tickets." The TV Game Show concept has been so successful that Strauss plans to market it in the near future to DJ companies across the country.

One of the keys to success, says Strauss, is: "No matter what a client wants, tell them you've got it, then get it. This is how I got the Human Bowling Ball, a Carnival, and Sumo Wrestling. A corporate client once asked me if I owned a Human Dunk Tank. Without hesitation I said yes, even though I didn't have one. The next day, I bought a Human Dunk Tank." The company also owns gambling equipment for Monte Carlo events, which are very popular in the tri-state area that Allen Entertainment serves.

Quality Sells

In the heartland of America Strauss' elitist attitude may seem condescending, but it's what works in the big city. "There is such a vast difference between those of us who provide a high-quality disc jockey show and the typically bad DJ that is everywhere. If I'm doing a wedding reception at a large banquet hall where there might be nine or ten other weddings going on, I'll walk around and hear DJs playing loud, inappropriate music during and after the meal. The most important thing to remember is that at a party, you don't have to be loud. Most people don't want to be blown away. My clients say to me all the time, what's your volume? My answer is, you control the volume, not me, you're paying me. I have learned that quality sells."

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The Scoop

Lighting the Fuse on Soundcraft's D-Mix 1000

by Bob Lindquist

While Soundcraft Electronics, a division of Harman International, headquartered in Great Britain, is not presently a household word with DJs in the United States, there are over a quarter million Soundcraft mixers in use around the world. Take one for a spin and you'll understand why. The D-Mix 1000, from Soundcraft (not to be confused with Soundcraftsmen) is a perfect example of why this company should soon be a name frequently used in DJ circles.

Sit at the controls of the D-Mix 1000 DJ mixing deck and you can't help but feel the power. With eight channels, 16 inputs, dual stereo VUs, a totally assignable crossfader and a host of other innovations, this is a mixer that can help you accomplish your wildest mixes. The front panel is a big 19 inches wide and 14 inches deep, providing ample room to work the silky smooth long throw sliders. The red, gray, blue, yellow and white sliders and knobs stand out against the front panel's dark blue paint job. There are plenty of LEDs to keep you visually reminded of what you have assigned where. This is no ordinary DJ workstation. As a high performance mixer for professional DJs, it's perfect for a permanent club installation or for mobiles who need a mixer that offers total flexibility. It would also fit nicely into that home studio you've always dreamed of having.

What's Up Front?

As this is a production mixer, much of its versatility lies in the fact that its operation can be customized to the preferences of the user. While some of these preferences can be set using the front panel, others require simply moving an internal jumper.

We begin our tour of the front panel at the far left. The first two input modules are selectable microphone or mono line inputs. There are XLR connectors with phantom power provided for corded mics, as well as 1/4-inch jacks for an external mic mixer or wireless receiver. The inputs are selectable by way of a front panel push switch, so your mic options are totally expandable and easily accessible. A sensitivity con

(Contined on page 72)

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The Scoop

Beaming Into The Future With KLS

Tunnel Effect Tops List of What's New

by Bob Lindquist

KLS has swept into 1996 with a bright new wave of lighting effects for club and mobile applications. Among the most innovative are three American-made semi-intelligent beamer and gobo effects, easily identified by the hazy silver look of their extruded aluminum cases. The KLS Moonscan, Conescan and Autoscan may be similar in exterior appearance, but the effect each creates is quite unique. The Moonscan uses pure dichroic filters to create a richly colored, 3-D moonflower spray. The Conescan utilizes a centrally mounted lamp to project a brightly colored cone or tunnel. And the Autoscan is an economical alternative to a fully intelligent light with six dichroic colors (plus white) and five gobos that change to the beat. Each offers full X/Y mirror movement with sound activation via an internal microphone and fan cooling.

Proper Authority

When we first received a Conescan for evaluation, our out-of-the-box impression was that it might be too large to be a practical effect for mobiles. To test our theory, we contacted Paul Evans, owner of Silver Sound DJs in Malvern, Penn. (near Philadelphia). During 1995, Silver Sounds performed over 1,200 dates, a large percentage of which were high school, college and corporate megashows. Having used KLS effects with several of his systems in the past, Evans had more than a passing interest in checking out the Conescan.

While he agreed with us that the physical size of the effect would limit its use, he felt that it was a fantastic effect for his higher dollar shows. He suggested using the effect as a centerpiece, suspended on trussing, with the sweeping colored tunnels shooting out from above. Evans explained, "It's a fog-dependent effect, but with a 400-watt lamp it cuts through tremendously well. It's plenty bright to be used either by itself or in pairs. If you're on the dancefloor, you feel like you're inside a huge rotating tunnel. It's great for big shows and perfect for clubs."

On The Bench

As far as the integrity of the Conescan's design and construction, we found the extruded aluminum case to be durable yet lightweight. As it is mostly unpainted, scratches show very little. As with most mirror effects, one of the biggest dangers is damaging the mirror in transit. In the off position, the Conescan's mirror can be parked in a relatively safe position. The unit ships in a standard shipping box surrounded by a two-piece molded packing material which will effectively protect the unit in the normal course of events. Movement of the cone-shaped beam is quick, yet smooth. Response to sound is dependent on the type of music being played. The stronger and more predominant the beat, the better. A small rotary control is provided to adjust sensitivity.

More To Come

The Conescan is just one of many new effects from KLS aimed at club and mobile applications. During 1996, look to KLS to introduce several more products designed more specifically for mobiles. Most notably on the horizon is the 204 DMX Scanner, a low cost intelligent light featuring eight dichroic colors (plus white), nine gobos, X/Y mirror control and a fan cooled 250-watt lamp. All KLS lighting effects carry a one-year warranty. For more information, contact KLS Electronics, 27599 Schoolcraft Road, Livonia, Mich. 48150; telephone: (313) 425-6620.

With THE KEY you can be a star on your own!

Electronic instrument fits right in at DJ show.

by Mike Buonaccorso

With interactive entertainment becoming an integral part of the performance, here's something that will not only enhance your shows, but allow you to *create* part of the performance. It's called the KEY, and it's an interactive, multimedia, musical controller with an on-board synthesizer. It may look sort of like a guitar, but there ends the similarity. Six strummer vanes are in the place of strings, and a three-octave keyboard on the neck replaces frets.

There are over 130 built-in sounds from which to choose, from a jazz guitar, to a harmonica, to a full organ, simultaneously complementing strummer and keyboard—and all the while in key!

Designed originally for the general consumer market, some of the features are great for the home entertainment center; the interactive mode allows a connection to MIDI systems, and there are KEY-coded VHS tapes that allow you to actually join in the band and play along! You can also get original and do your own thing in the "stand alone" mode.

Cont'd on page 88

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The forecast is: Continued Sunny

for Florida's Largest DJ Company

by Renee Lassial

One day, while working at a radio station in Marietta, Ohio, Randy Bennett got a call asking if he could DJ a car show. Without really knowing what he was in for or how it would affect the rest of his life, he took the gig. That was in 1979. Soon after, he took a radio job in Florida and for a short time ran his DJ business in both states. Once his DJs had fulfilled his company's Ohio contracts, he quit his radio gig to focus full time on his DJ company, which had grown to a three-unit operation. With business gains of about 30 percent each year, Bennett felt justified in changing the name of his Melbourne based business from "The Party Factory' to "Florida's Largest DJ Company."

Culture Shock

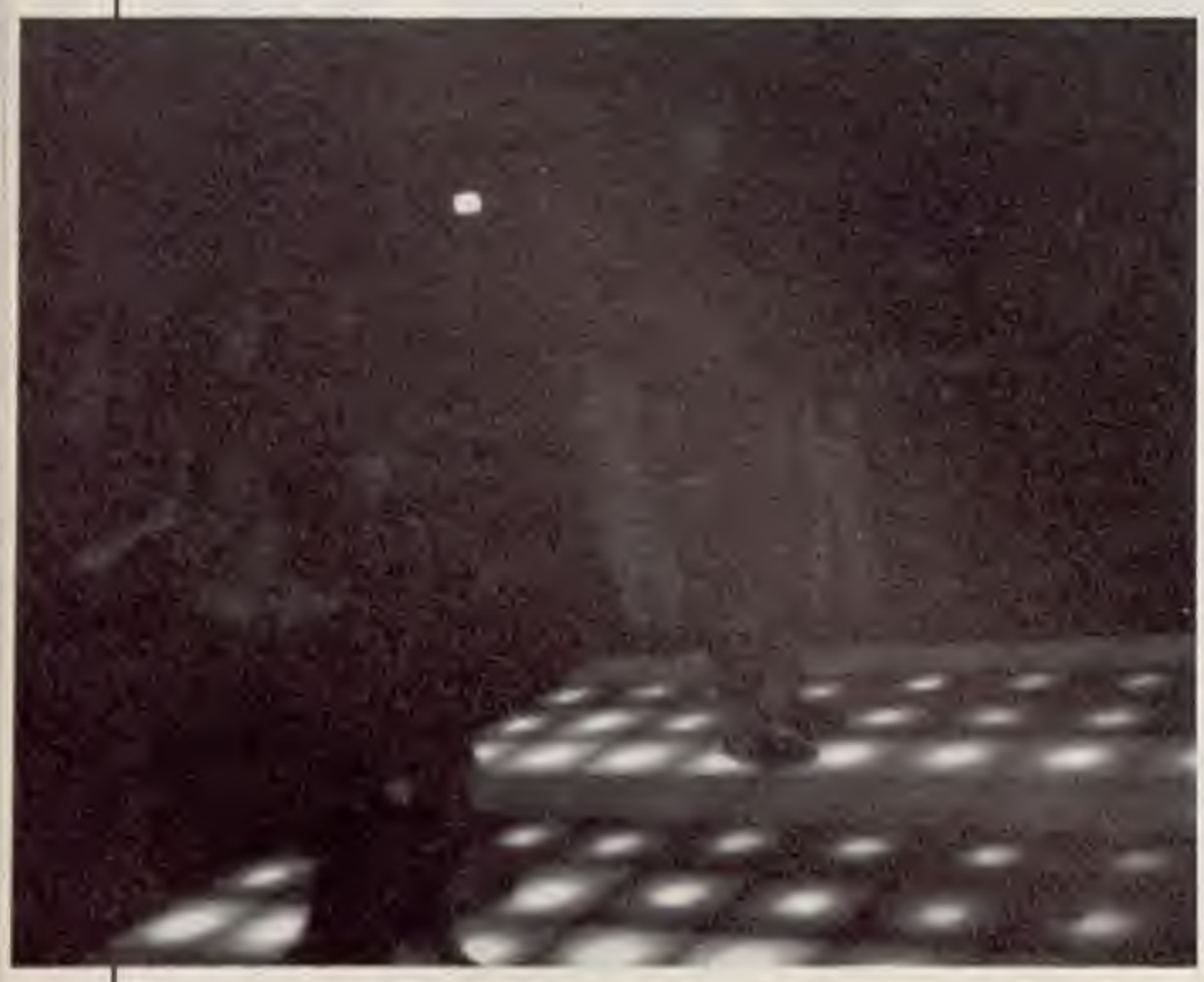
Upon taking his business full time, Bennett learned rather abruptly that what worked in Ohio just didn't cut it in the sunshine state. In Ohio, he had been offering clients four different sound, lighting and DJ packages within one company. This way he could custom tailor his services to each client's needs. In Florida, he found that the package plan was confusing his clients. To simplify his marketing efforts, he divided his company into four divisions: The Party Factory, the Giant Jukebox, Power Express, and The Ace of Hearts.

The *Party Factory* is designed for large events. The atmosphere produced is big and brilliant, like a massive nightclub complete with a mobile 20'x20' lighted dance floor. *Power Express* is known for its "thump" power. This package is for large venues, primarily outdoor festivals. The *Giant Jukebox* is used for high school events, which make up about 60 percent of FLDJC's business, as well as reunions, sock hops, and other theme events. The *Ace of Hearts* portion of the business focuses on the weddings along with private parties and conventions. This package doesn't need a lot of bass or flash, just lots of high energy and traditional dance music.

Still Growing

Now, with 18 units, over 24 DJs, mega amounts of sound and light equipment, and over 1,000 gigs a year—Bennett is required to maintain a professional approach in the way he runs his business. He characterizes his company's style as "personality intense." "We don't rely on a lot of gimmicks or props," Bennett explains. He's quick to point out his DJs are employees, not subcontractors. "Anyone who subcontracts DJs is looking for trouble," Bennett says adamantly. (See *MB* issue #27 for details on the perils of subcontracting.)

Bennett also has set rules for the kind of music his company plays. He believes many DJs tend to generalize music, refusing to play something if it falls under a certain category they don't like, such as rap. Bennet views Rap as being made up of several different styles, noting that some Rap artists get airplay, such as CC Music Factory, and some, like Ice-T, do not. "It's not up to us to save the world!" he exclaims,



As a whole, equipment companies have made good strides in making DJ equipment roadworthy and reliable, Bennett says, but there's still lots of room for improvement.

"It's not about whether you like the music, you need to be able to relate. You have to know and understand the lyrics." As with everything, there are limits. Even with a large chunk of the high school bookings, Bennett says there are usually 10 to15 frequently requested songs with offensive or insulting lyics that they refuse play.

The System

As for FLDJC's sound and lighting systems—efficiency and durability are Bennett's key words. Everything is rackmounted. Lighting units are all-in-one and pre-wired for plug in and go convenience. This design received quite a test recently when one of the company vans went up in flames. The van is toast but his QSC amps, Stanton mixers and EV speakers are still pounding away! He reasons they survived due to the they were mounted. Bennett says his equipment has to be durable to take abuse from careless DJs. Everything is constantly being put to extreme use... but setting it on fire?

Equipment that's passed the Bennett durability test includes: QSC 1500 or 1500A amps, Stanton mixers, Peavey bass bins, Electro Voice 1502s, Cerwin Vega CV36s, and Ross speakers. As for CD players, Bennett prefers to use low-end Gemini. "You can abuse them and they still come out great," Bennett says. And if you bust a low-end CD player, it's a lot less painful to replace.

Bennett's main complaint is that lighting equipment needs to be made more durable to take the abuse of mobile DJ usage. He has taken simple lasers, strobes, and helicopters and built them into large walls of light. The light walls are easily transportable and little contact is actually made to the delicate bulbs.

"As a whole, equipment companies have made good strides in making DJ equipment roadworthy and reliable," Bennett says, "but there's still lots of room for improvement."

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The *Ace of Hearts* portion of the business focuses on the wedding industry, as well as private parties and conventions. This package doesn't need a lot of bass or flash, just lots of high energy and traditional dance music.

Ultimate Request Party
GIANT JUKEBOX

The *Giant Jukebox* is used for what makes up about 60 percent of FLDJC's business—high school events. It is also used for reunions, soc hops, and other events that generally have a theme.

It's Totally Awesome
PARTY FACTORY

The *Party Factory* is designed to accommodate large events. The atmosphere produced is big and brilliant. A mobile 20'x20' lighted dance floor completes this "massive nightclub" package.

Florida's Fastest Party Starter
POWER EXPRESS

The *Power Express* is known for its "thump" power. This package is for large venues, primarily outdoor festivals.

trol is provided to adjust the level of the module for optimum quality.

The remaining six inputs are switch selectable for line inputs or turntables. A gain pot on each module facilitates obtaining a perfect balance between channels.

Three bands of EQ are provided on all eight channels, giving 10dB boost or cut at 100Hz, 3.5kHz and 8kHz. Each module also has an AUX feed for use with outboard effects or processors. The AUX control allows you to adjust the level of any channel in relation to the others pre-effects. The send may be selected pre- or post fader by changing internal jumpers. A balance (BAL) control provides ±6dB level adjustment for the left or right sides of the stereo mix.

At the mid-point of each module is a large, illuminated ON switch which activates the channel when pressed, and mutes it when released. Immediately below this switch, and above the channel fader, is a peak LED to warn of excessive signal level prior to the onset of distortion. To the right of the fader are three switches for assigning the channel direct to the L/R mix or to either the "A" or "B" side of the crossfader. The channel cue switch is placed at the very bottom of each module.

The large center section of the front panel, provides control for the overall stereo and mono mix, crossfader, AUX send and return and microphone talkover. The headphone mix can be selected as either L/R output or split cue, which feeds a mono mix to one earpiece, and the active cue signal to the other. A DJ booth output, separate from the headphone feed, provides loudspeaker monitoring and cueing through a booth cue system — a necessity in production room applications. Dual bar graph L/R LED meters track the levels of the house mix as well as the headphone feed.

Backside

All inputs and outputs, with the exception of the 1/4-inch headphone jack, are located on the back panel. The balanced microphone inputs with XLR connectors are designed to be used with balanced, low impedance (150 to 200 ohm) microphones. For line level inputs, 1/4-inch jacks are used, and RCA jacks for turntables. If you don't need phono inputs, you can convert them to line level inputs by moving an internal jumper.

In addition to balanced (XLR) stereo right and left outputs, there are unbalanced stereo outputs for recording (RCA jacks), plus a main mono and a booth mono output. If you are biamping, a sub-bass output will give you an independent signal derived after a 20Hz-80Hz filter. A separate mono Sound/Light output is provided for your lighting controller.

The Big Picture

Regardless of the type of DJ jobs you do, you would be hard pressed to find using the Soundcraft D-Mix 1000 anything less than a sheer pleasure. The four by four positioning of the faders allows each user to move any source, accept microphones, to its most comfortable location. And while it's typical to place the mic controls to the far left, you may hardly ever need to touch them, thanks to a unique "ducking" feature. When the voice-over switch is pressed, the mic signal will automatically activate the ducking system on the master module and dim the active output of the crossfader. The dim threshold is adjusted by an internal preset.

As far as fit and finish, the faders are predictably linear from top to bottom and all switches and rotary controls are positive and solid. There were no defects noted on our evaluation sample. About the only thing we didn't like about this unit was the large outboard power supply it required. While this would be of little concern in an install, it adds weight, and takes up precious space in a mobile rig.

Overall, I would have to give the Soundcraft D-Mix 1000 top grades. But realistically, I can't deny that, for most mobile applications — as well as small installs, there are plenty of lower-priced DJ mixers that will do the job just fine. If all you do is spin CDs (or vinyl), and make occasional announcements, this would be mega-overkill. On the other hand, if your show includes the typical DJ fare plus karaoke, sound effects and drop-ins, this unit will give you all the control you could ever need. This is a mixer for DJs who want more; it's more of a subjective, personal sort of thing. And personally, I would love to have one of these in my own home studio. The D-Mix 1000 retails for $3,295. For more information, contact Soundcraft Electronics at (818) 893-4351, or fax (818) 830-7825.

SPECIFICATIONS

MIC/LINE INPUT MODULE

Electronically balanced	
Input impedance:	2kΩ
Maximum input level:	+4dBu
Sensitivity range	-70dBu to -16dBu
E.I.N.	-128dB, 150Ω source
Line Input	
Electronically balanced	
Input impedance:	20kΩ
Maximum input level:	+22dBu
Sensitivity:	-46dBu to +8dBu
General	
Frequency response:	20Hz to 20kHz (+0, -1.0dB)
Distortion:	-0.005% @ 1kHz (Line In to L-R output)

STEREO INPUT MODULE

Line Inputs:	
Input impedance	20kΩ (RIAA 47kΩ)
Maximum input level	+22dBu
Sensitivity range	-46dBu to +8dBu
Noise	-80dB
General:	
Frequency Response	+0, -1.0dB, 20Hz to 20kHz
Distortion, Line In to L-R output	0.005% @ 1kHz

MASTER MODULE

Output Levels:	
L-R output	+4dBu for 0VU nominal (+26dBu max into 600Ω)
Distortion:	
Line In to L-R output	0.005% @ 1kHz
Crosstalk:	
Channel to Channel	-85dB @ 1kHz

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How to save $600 a month

by Blaine S. Greenfield

Often DJs feel they must have a "plush" office in a "prime" location. They pour all their money into appearances and, in no time, face a real shortage of cash. To make matters worse, their prime location, if not properly researched, often turns out to be a bust.

People don't choose a DJ on the basis of his or her location. Rather, they choose a DJ based on what the DJ can do for them and how much the DJ charges.

There's no reason you can't operate out of a home-based office, at least in the beginning. If you need to meet with clients, go to their home or place of business. Better yet, when possible, meet your clients right at the hall where they will be having their party.

Even if you're already operating out of a storefront or other rented space, consider the possibility of relocating to your home if space permits. I know one DJ who did this, and he immediately saved $600 in rent a month, without losing one client.

Other possibilities

Realistically, a home-based office is not for everyone. Space may not permit it, nor may home circumstances, such as young children running around.

If working out of your home is out of the question, consider sharing space with some other non-competing business, such as an insurance broker or lawyer. I mention these two in particular, as they often have empty offices and/or desks. An even better possibility: See if you can share space with some complimentary business who may be able to help you out, such as a florist or video company. This would automatically double both business' leads.

Still another possibility, if you do a lot of business with a particular catering hall, is to see if you can arrange use of that hall's facilities. In all of these instances, try to make barter arrangements in lieu of rental payments.

Also, regardless of your eventual location choice, don't deter business from outside of your immediate area. How you list your business in advertising makes a big difference. I recommend using terms like "local office," "we go anywhere," or "servicing the entire tri-county area," as opposed to merely putting one town down with a street address.

Questions to ask

If and when you decide you must have office space to operate your firm, there are four basic questions to consider:

1. What are the other stores or offices in the area? Complimentary businesses help. You may not want to be next door to another DJ, but being near a photographer, florist or cake shop can be a plus. This is especially true if you arrange cross promotions.

(Along these lines: "I will offer all my customers a 'break' on doing business with you, if they mention that they heard about you from me, if you will give your customers the same opportunity.")

2. What is the traffic flow at the site? Exposure to pedestrian and vehicle traffic will affect sales and advertising, as well as rent. Obviously, you will pay more for locations that generate a high traffic flow.

3. How's the parking? The traffic count means nothing if people can't find close, adequate and safe parking.

4. What costs are involved? A poor location may compel you to spend more on other things such as advertising, while a great location might allow you to spend less.

One Final Recommendation: Whatever rate you are quoted for rent is always negotiable. Just because somebody tells you one thing, it doesn't mean that's the final word.

Contest update

Thanks to the many folks who have already submitted entries into our First Annual Advertising contest. Results will be announced in the next issue.

If you still want to enter, all you have to do is send me a copy of what you consider is the best ad you ever ran. (Sales letters also count.) If possible, include the type of media—newspaper, yellow pages, direct mail, etc.—that the ad ran in and any results that you gained from running the ad.

Make sure you include your name, address and phone number. Mail your entries as faxes do not always come over clearly.

Blaine's Bullet

If you're in a downtown location and people come to visit you, consider making change available for parking meters. Also, offer to pay for their parking if they park in a parking lot. This really works!

Blaine Greenfield is head of Blaine Greenfield Associates and a professor at Bucks Community College. He is available as a consultant, trainer and speaker. He will answer all requests for information written to: 283 Bolton Road, East Windsor, N.J. 08520; call (609) 443-3781, fax (609) 426-0246, or e-mail: Greenfieldb@bucks.edu.

DJs in Cyberspace!

If you are among the many spinners in cyberspace, log on for some digital shop talk at any one of these electronic DJ gathering places:

Mobile Beat Web Site ..... **http://www.mobilebeat.com**
Mobile Beat e-mail ..... **Mobilebeat@aol.com**

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USENET	alt.music.techno	NEWSGROUP
USENET	alt.music.karaoke	NEWSGROUP
USENET	alt.weddings	NEWSGROUP
CompuServe	MUSIC INDUSTRY FORUM	DJs/RADIO, TRAX Ent.
AMERICA ONLINE	MUSIC MESSAGE CENTER	Mobiles/Club Jocks/Equipment
TRAXnet	SCBBS.COM	DJs, PRODUCERS, ARTISTS
DANCENET	BBS: 410.235.5708	DJs, RECORD POOLS, LABELS
e-pro	BBS: 408.971.3778	DJs, RECORD POOLS, LABELS
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CD-Plus: Is It The Future?

By Ted Gurley

There is a strong clue about the future of our business packaged in every copy of Microsoft Windows 95, called CD-Plus. Buried among all the hype, this application comes almost as an afterthought.

I previously concluded that you might want to consider Windows 95 as a new operating system to run business functions only if you have a high power 486 DX4 computer or better. While it still may be too early to buy it, I suggest you go to your computer store and look at a Windows 95 system with CD-Plus just to see what may be around the corner. This is one killer application that plays music CDs, provides computer control, plays music videos, provides the lyrics to all songs, plays Karaoke, and more.

Features Galore

I have to believe that the folks at Microsoft really enjoy music, entertainment, and videos. As they were developing Windows 95, they wanted to improve computer audio and video, support for CD-ROM players, and generally make a better multimedia computer. They combined all this in a loose standard called CD-Plus.

It starts with a feature called "autorun." When you insert a CD in the drive on your computer configured with Windows 95, it automatically starts playing. This is fine for using or installing software. However, with a music CD, a cool thing happens. It starts playing while you are working on another project on your computer. It provides limited strain on the system. The music just plays in the background. There is a little CD player that allows you to control the tracks, type in titles for the songs, and even play the tracks in a random order. Once CD producers combine autorun with a code, the record labels can press a product playable on both a standard music CD player or a computer's CD drive. Sony has done this with Bob Dylan's Greatest Hits volume 3. Here's what you get, in addition to all the music tracks, for a couple of dollars more:

- Two full length videos.
- A complete Dylan discography that lists every album released with all the songs listed and a 15-second audio sample of every song.
- You can view all the lyrics as text or play a song and see the lyrics on your computer screen.
- There are also a couple of interviews. Presently, there are CD-Plus releases by The Cranberries, Alice in Chains, Willie Nelson, Dylan and more. In the near future, I think all artists will start releasing everything with some CD-Plus extras.

Practical Application

So what does all this have to do with DJs? Let me paint a quick picture.

New Years 1998. You arrive at a gig and unpack your system. Two speakers, mixer, amp, two CD players (already loaded with 300 CDs each), a laptop, and a video monitor. All of the 300 CDs are accessed and cataloged on the laptop, the PC controls the players and knows if there is a video associated with the song. If there is, it is passed to the video monitor. You no longer need the covers to the CDs, all you do is search for a song and it is cued up. You can search by style, title, artist, BPM, or even by year. The mixer still controls the fades, levels, mics, etc. Now the host has decided that a small group wants to try a little Karaoke. You haven't invested in any special CDs, it just so happens that a lot of the CD Plus CDs have the option of showing the lyrics with the music, you flip off the main vocals, pass out a song list and you are on your way to a Karaoke show.

The Bottom Line

You can buy a 100-disc player today for under $400. By late next year, you may be able to get a 300-disk player with a computer interface for about the same. For less than the cost of a SL1200 turntable you will have access to over 5,000 songs. Microsoft has committed to creating a standard for the record labels to use to create multimedia music products. It is already being embraced and incorporated into new releases. You probably have some of these enhanced disks in your collection.

So what do you do if you want to be ready for this? First, add a sound card to your computer, my favorite is the Sound Blaster AWE32. Second, buy some great speakers. Third, add at least a quad speed CD drive to your system. Finally, bite the bullet and try out the latest version of Windows. Once you get this mess hooked up, you're in for a hefty dose of what is in the future for mobile DJs.

Ted Gurley owns a mobile company in Dallas. He is the co-author of "Plug-In: The Guide to Music on the Net" Prentice-Hall ISBN:0-13-241050-8. He can be reached at tgurley@onramp.net.

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The non-traditional history of DJ Traditionals

BizBuzz

Back in the '70s, in Asbury Park, NJ, when all the local bands were grinding out formula rock songs on 45s trying to be the next Bruce Springsteen, Rick Acocella had an idea for a different kind of 45 — an easy listening instrumental with a Latin beat, with a fast samba disco on classical guitar on the B side.

He recorded and released *Solitude* in 1982, and it broke on a local college station, WBJF-FM, with a fairly large jazz following. This led to, what Acocella says was, the gig of his life: opening two concerts for Christine MacVie (Fleetwood Mac).

Some time later he received a letter from Berklee College informing him that he had won the John Abercrombie Jazz Masters Incentive Award, and the Berklee College of Music Professional Musician's Scholarship Award. He went on to receive a bachelor's degree from Berklee.

Rock lead guitarists probably remember Acocella as the inventor of that special cone-shaped guitar pick that helped develop high speed picking techniques. The Stylus Pick sells in music stores today.

Then a local night club performer, Bill Kelly, came to Acocella and asked him to produce a new version of *Southie Is My Home Town*. The tapes were brought to Tom Salem, owner of Rock 'N Mania Records in Framingham, Mass., and Salem offered to press the record.

Soon after, Salem signed Acocella to the Rock 'N' Mania label. Acocella now has eight Disc Jockey Traditionals CDs to his credit.

Now Acocella has expanded to offer audio services to all in the DJ/KJ market. Through the use of multitrack tape recorders and his computer, he can offer "anything audio" to the DJ market. These services include compact disc production, videosound scoring, demo tapes, DJ jingles, special productions and more. Acocella can be reached at (401) 725-1984 or by fax at (401) 725-2357.

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6. FANTASY - MARIAH CAREY
1. I'LL BE THERE FOR YOU - REMBRANDTS
8. LIGHTS - JOURNEY
9. WON'T YOU BE MY NEIGHBOR - MR. ROGERS
10. NICE N' EASY - FRANK SINATRA
11. IF YOU REALLY LOVE ME - STEVIE WONDER
12. SARA SMILE - HALL & OATES
13. SMOKING GUN - ROBERT CRAY
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5. NO MORE MR. NICE GUY - ALICE COOPER
6. PINBALL WIZARD - THE WHO
7. STAY WITH ME -ROD STEWART
8. HONKY TONK WOMEN - ROLLING STONES
9. ROADHOUSE BLUES - DOORS
10. TURN THE PAGE - BOB SEGER
11. SUNSHINE OF YOUR LOVE - CREAM
12. MY BABY LOVES LOVIN' -WHITE PLAINS
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5. CAN'T FIND MY WAY HOME - BLIND FAITH
6. HARD TO BE HUMBLE - MAC DAVIS
7. BABA O'REILLY (TEENAGE WASTELAND) - THE WHO
8. HEY BABY - TED NUGENT
9. HAIR OF THE DOG (SOB) - NAZERETH
10. DIRTY LOVE - FRANK ZAPPA
11. OLD LOVE - ERIC CLAPTON
12. GIVE IT TO ME - J. GEILS BAND
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15. MOVIN' ON - BAD COMPANY

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The Scoop

Real Time Analyzers
What you can't hear can hurt you

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22,
Equalizer: Rane ME 60
Crossover: Rane AC 22B
CD Player: Marantz PMD321
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

By Henry Collins

Proper equalization of your sound system to the listening environment is key to quality sound. One-third octave equalizers are best suited for this task as they offer the widest range of tonal controls needed to properly tune your system. Problem is, adjusting them to match the acoustics of each new venue can be a real challenge...unless you're using a RTA (real time analyzer). We've taken a look at three RTAs that can help you fine tune your system.

Audio Control SA-3050A

The SA-3050A is an affordable, high quality piece of test equipment that is popular among professional sound contractors and installers. It is lightweight and designed for portable use or rack mount installation (with optional rack mount kit).

(continued on page 82)

Showcase Presentations

The Next Generation Of Professional Disc Jockey Cases ...because your image is everything.

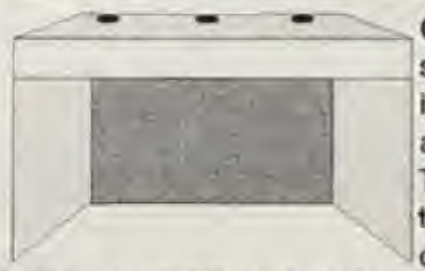
Combo Racks

Our combo racks are designed to accomodate mixers, dual cd controllers, power strips, wireless microphones and all rack mount gear. 10 spaces angled on the top and 4,6, or 8 spaces on the bottom. Removable top cover, front/rear friction doors, gray carpet, chrome hardware and recessed handles.

Amp Racks

All amp racks are available in 4,6,8,10 or 12 space sizes. 10 and 12 space amp racks come with casters. Combo racks may be stacked with amp racks for an organized "vertical" presentation eliminating the need for a table. Universal port holes on the sides, top and bottom allow for simple connections among cases. Front and rear friction doors hide all wires.

Soundstage Table System



Our portable two piece sound stage table system is the best way of obtaining a professional appearance. The stage cover fits onto the folding base supporting combo and/or amp racks. All cables are fed through center, left and right portholes. Gray carpet to match our other cases and available in 24" or 32" sizes.

Typical Vertical Presentation

Either a 10 x 6 or 8 space combo rack and a 10 or 12 space amp rack keeps your system compact & simple

Typical Side-by-Side Presentation

There is plenty of room for equipment here. Start with a 24" Soundstage Table, add a 4 and/or 6 space amp rack with a 10x6 or 8 space combo rack, another 4,6, or 8 space rack underneath, and you have the ultimate mobile Showcase Presentation for the largest of systems.

Showcase Presentations universal case design eliminates the need for a custom case. Our matching combo and amp racks fit neatly side-by-side or on top of each other. Wires are fed through portholes allowing covers to remain in place hiding ugly connections. The modular design lets you break your system down into as many components as necessary to minimize size and weight. As new equipment is purchased, cases may be added without radically changing your system.

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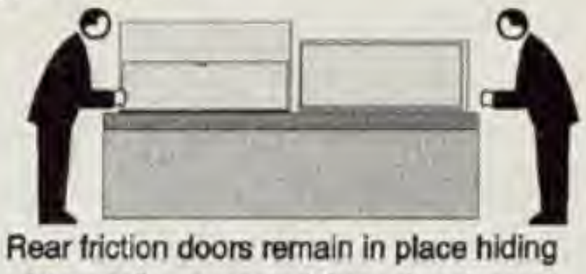

Rear friction doors remain in place hiding wires easily connected through universal portholes for a perfect appearance everytime.

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Sound Choice®, the quality leader in karaoke, has drawn the blueprint for a CD+Graphics "starter set". Sound Choice® offers The Foundation™, a 30 disc set of the top 450 karaoke songs of all time. This set is ideal for karaoke jocks who want to abandon their cumbersome laser disc library for something more compact and economical, yet still get the greatest hits of yesterday and today. This product is also perfect for the mobile DJ who wants to add karaoke services but is reluctant to spend thousands of dollars just to get the essential karaoke songs. The Foundation™ is neatly packaged in a convenient three ring binder complete with an alphabetical song listing and track numbers. The set also includes the KJ "utility" disc. This unique disc, containing a series of public announcements, is the first of its kind and can be used by the KJ throughout the karaoke show.

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- CD+G Demo Disc

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Real Time Analyzers (cont.)

The SA-3050A features 30 one-third octave bandwidth filters on standard ISO center frequencies. This means that each LED frequency indicator on the SA-3050A has a corresponding frequency band slider on any equalizer using standard ISO one-third octave center frequencies.

The unit provides both pink noise and SPL (sound pressure level) readings up to 170 dB. Pink noise readings can be stored in one of six memories. This enables you to take readings in different areas of a room and store them for later reference. Readings can also be outputed to a printer (printer port option) for further study. Though the front looks a little busy, the SA-3050A is very easy to operate. For portable operation, the SA-3050A can also be purchased with an internal rechargeable battery pack. The rack mount version requires three rack spaces.

SA-3050A (analyzer and mic) $995.
Audio Control Industrial
22410 70th Avenue West
Mountlake Terrace, WA 98043
Tel. 206-775-8461 Fax: 206-778-3166

DOD RTA Series II

The RTA Series II is a highly affordable rack mount unit with a profile of just one rack space. Like the SA-3050A, it features a built-in pink noise source and calibrated mic. The mic comes with a long 40-ft. cable allowing you to take several readings around the room all from one central location.

The display panel consists of 31 bands, each with 5 LED indicators. The display is switchable to provide readings in 1 dB or 3 dB steps for each LED. At the 1 dB setting the display offers a 4 dB wide window and a 12 dB window at the 3 dB setting.

The rear panel of the Series II includes a balanced XLR connector for use with other calibrated microphones. There is also a Line input jack for direct measurement of equipment in a system and a Line output for the pink noise source. When the pink noise is off, the pink noise jack functions as an audio output so that the signal may be looped through the RTA and monitored during a performance. The supplied mic has a gain range of 53 to 107 dB which is adequate for most applications.

DOD Series II (analyzer and mic) $399.95
DOD
8760 South Sandy Parkway
Sandy, UT 84070
Tel. 801-566-8800 Fax: 801-566-7005

Gold Line LM-27P5

Gold Line is well known for its full line of audio test and measuring equipment. The LM-27P5, one of Gold Line's mid-priced RTAs, is a rack mount unit featuring 27 bands with 5 LEDs for each band. The display features a switchable 3 dB or 6 dB range. The 3 dB setting offers a 12 dB window and the 6 dB setting a 21 dB window.

Like the DOD Series II, the LM-27P5 is just one rack space high making a space-saving addition to any rack. The rear panel features a 1/4-inch output jack for the pink noice source. There is also a switch to set the decay time of the display to Fast or Slow. The front panel offers a Line input for monitoring your sound system and a balanced XLR connector for the calibrated mic. The XLR also provides phantom power for the electret microphone. The LM-27P5 is a rugged unit which is also very simple to operate.

Gold Line LM-27P5 (with mic) $599.95
Gold Line
Box 500
West Redding, Connecticut 06896
Tel. 203-938-2588 Fax: 203-938-8740

Shooting from the hip

With a low price tag of just $399.95, the DOD RTA Series II is a very affordable way to fine tune your equalizer. Though it is virtually identical in function to the LM-27P5, there are some performance differences. The LM-27P5's band filters are a little tighter than the Series II which is rated at ±4%. This spec is fine for use with any one-octave or half-octave equalizers, but if you're using a high-quality one-third octave constant-Q equalizer like Rane's ME 60, you may want to step up to the LM-27P5.

If you are doing large venues requiring multiple equipment racks and several equalizers, you can tune the system more faster and more accurately with Audio Control's SA-3050A. The unit's internal memory and optional battery operation let you move the unit from one rack to another and compare each equalizer's readings from memory. The SA-3050A can also be setup to monitor SPL during the performance to help keep the system volume at "complaint-free" listening levels. Mobile DJs who also spin at permanent club installations will also find the SA-3050A handy for monitoring SPL when working in a closed booth. It's an expensive way to go but the unit's versatility and accuracy almost justify the expense.

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ON SCREEN LYRICS
MULTIPLEX AUDIO
JANUARY 1996
Instru Track
SONG TITLE - Version Made Popular By
Vocal Track
1 BEAUTIFUL LIFE-Ace Of Base 9
2 EXHALE (SHOOP SHOOP)-Whitney Houston 10
3 TIME-Hootie & The Blowfish 11
4 GET TOGETHER-Big Mountain 12
5 DON'T CRY-Seal 13
6 MISSING-Everything But The Girl 14
7 THE WORLD I KNOW-Collective Soul 15
8 WONDER-Natalie Merchant 16

STILL HOT!

TOP HITS MONTHLY CD+G KARAOKE™
ON SCREEN LYRICS
MULTIPLEX AUDIO
DECEMBER 1995
Instru Track
SONG TITLE - Version Made Popular By
Vocal Track
1 I'D LIE FOR YOU (DUET)-Meatloaf 9
2 ONE SWEET DAY (DUET)-Mariah Carey/Boyz II Men 10
3 YOU'LL SEE-Madonna 11
4 ONE OF US-Joan Osborne 12
5 GOOD INTENTIONS-Nail The Wet Sprocket 13
6 MY FRIENDS-Red Hot Chili Peppers 14
7 TELL ME-Groove Theory 15
8 DREAMING OF YOU-Selena 16

SING THE HITS WHILE THEY'RE STILL HITS!

Back issues still available

NOVEMBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	HAND IN MY POCKET-Alanis Morissette	9
2	BACK FOR GOOD-Take That	10
3	DO YOU SLEEP?-Lisa Loeb & Nine Stories	11
4	NAME-Goo Goo Dolls	12
5	BREAKFAST AT TIFFANY'S-Deep Blue Something	13
6	HOOK-Blues Traveler	14
7	A GIRL LIKE YOU-Edwyn Collins	15
8	PRETTY GIRL-Jon B.	16

OCTOBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	ONLY WANNA BE WITH YOU-Hootie & The Blowfish	9
2	CARNIVAL-Natalie Merchant	10
3	AS I LAY ME DOWN-Sophie B. Hawkins	11
4	ROLL TO ME-Del Amitri	12
5	LET ME BE THE ONE-Blessid Union Of Souls	13
6	WALK THIS WORLD-Heather Nova	14
7	LUMP-Presidents Of The U.S.A.	15
8	DECEMBER-Collective Soul	16

SEPTEMBER 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	FANTASY-Mariah Carey	9
2	COLORS OF THE WIND-Vanessa Williams	10
3	YOU ARE NOT ALONE-Michael Jackson	11
4	GANGSTA'S PARADISE-Coolio Featuring L.V.	12
5	RUNAWAY-Janet Jackson	13
6	SOMEONE TO LOVE-Jon B./Babyface	14
7	I WANNA B WITH U (DUET)-Aaliyah	15
8	HE'S MINE-Molly Hatchet	16

AUGUST 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	YOU OUGHTA KNOW-Alanis Morissette	9
2	RUN AROUND-Blues Traveler	10
3	KISS FROM A ROSE-Seal	11
4	'TIL I HEAR IT FROM YOU-Gin Blossoms	12
5	CAN'T CRY ANYMORE-Sheryl Crow	13
6	MISERY-Soul Asylum	14
7	COMEDOWN-Bush	15
8	GOOD-Better Than Ezra	16

JULY 1995

Instru Track	SONG TITLE - Version Made Popular By	Vocal Track
1	SHY GUY-Diana Ross	9
2	WATERFALLS-TLC	10
3	I'LL BE THERE FOR YOU-The Rembrandts	11
4	LET HER CRY-Hootie & The Blowfish	12
5	I CAN LOVE YOU LIKE THAT-All-4-One	13
6	DON'T TAKE IT PERSONAL-Monica	14
7	EVERY LITTLE THING I DO-Soul For Real	15
8	REMEMBER ME THIS WAY-Jordan Hill	16

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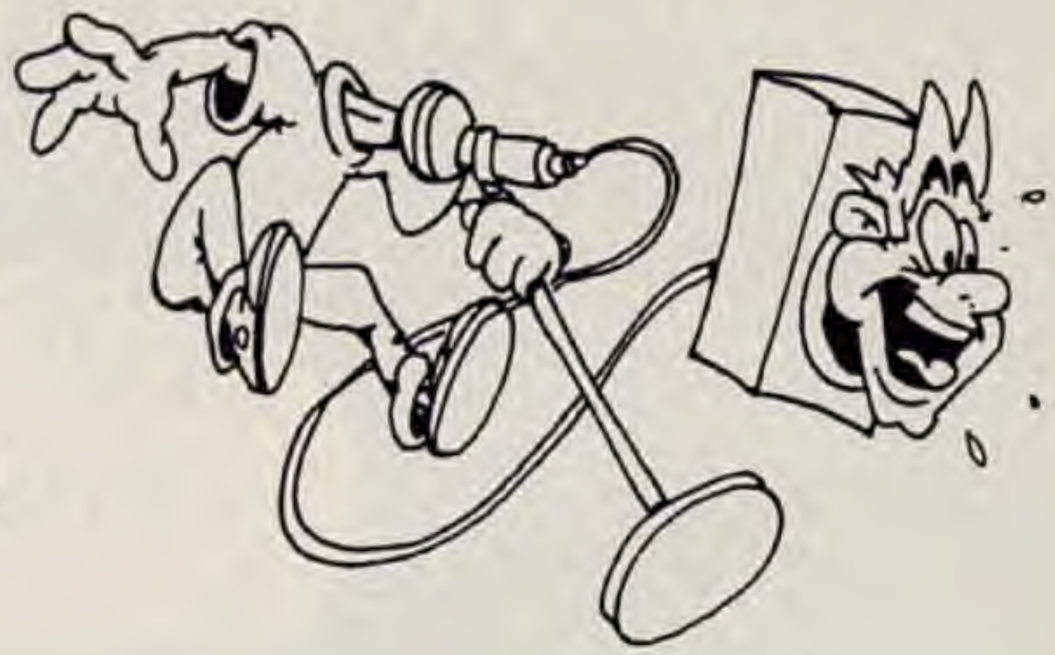

In all the years I have been working with this crazy Karaoke stuff, my least favorite part has been suggesting songs to prospective singers. Musical taste is a very personal thing. You might love listening to Tony Bennett all day long, while I might prefer a little light opera (yeah, right).

The more time I spend in front of a Karaoke audience the more surprised I become. I have done numerous teen parties where I expect them to request only modern music. Yet what I wind up hearing is The Beatles, Elvis, and Sinatra. Surprising? Not really. This is the music that has been handed down from their parents. These kids have heard this stuff all their lives. They have picked up the lyrics through osmosis. They may still want to sing Hootie or Blues Traveler, but that music is not what's etched in their heads… yet! It's the exact same thing when I'm working with adults.

Regardless of what type of music *you* may like, when someone comes up and asks you to help them pick a song, that's what you've got to do. I try to get them to pick their own song by guiding them through our songbook. If you have a cross reference by artist, show them that section. This cross reference may help you more often than you could ever imagine.

From my experience, when someone asks for help, all they're really looking for is a little encouragement. If they've already decided on a selection and want to know what you think, ask them if they are very familiar with the song, if they are, encourage them. If they crash and burn it's OK, just be sure the audience supports them when they're finished, regardless of how they did.

Aside from the technical aspects, helping and encouraging each new singer is really why you're there. In the commercial U.S. Karaoke scene, which you are all a part of, KJs are key to Karaoke becoming a widely accepted form of entertainment.

In Asia, where Karaoke got its start, they don't use hosts or hostesses. Singers are handed a mic and they sing. Here, however, we need to give the singers a big intro, make it bigger than life, have fun with the singers, and most importantly entertain the audience! They're looking to you to maintain the energy and keep the party going. Pity the person who becomes a KJ just so they can sing on stage, that's not what being a KJ is all about. And it's not something the audience is looking for.

The Tough Songs

1. *Rapper's Delight* ..... *The Sugarhill Gang*
2. *Boogie Woogie Bugle Boy* ..... *The Andrew Sisters*
3. *Sweet Love* ..... *Anita Baker*
4. *This Masquerade* ..... *George Benson*
5. *Love Will Lead You Back* ..... *Taylor Dayne*
6. *Take On Me* ..... *A-Ha*
7. *First Time Ever I Saw Your Face* ..... *Roberta Flack*
8. *Let's Stay Together* ..... *Al Greene*
9. *Welcome To The Jungle* ..... *Guns 'n Roses*
10. *The Greatest Love Of All* ..... *Whitney Houston*
11. *ABC* ..... *The Jackson Five*
12. *Candle In The Wind* ..... *Elton John*
13. *Rock And Roll* ..... *Led Zeppelin*
14. *Whenever I call You Friend* ..... *K.Loggins & S. Nicks*
15. *Paradise By Dashboard Light* ..... *Meatloaf*
16. *From A Distance* ..... *Bette Midler*
17. *Moondance* ..... *Van Morrison*
18. *Crying* ..... *Roy Orbison*
19. *Truly* ..... *Lionel Richie*
20. *The Lion Sleeps Tonight* ..... *The Tokens*

Now, without further adieu, the top twenty most difficult songs to sing well. These are the songs you reserve for the real pros and show-offs. With challenging tempos, pitch ranges and pacing, these can make or break the best!

How much music you bring to a party used to depend on how strong your arms were.

With Clarion's DS-5020 portable karaoke machine and song cartridges, it couldn't be easier for your customers to have all the karaoke music they want. And with our synth technology, all they'll need to do is plug it in and play. Each Clarion compact cartridge holds up to 400 songs which is the equivalent of 20 single-sided CDGs. What's more the DS 5020 can hold eight of these cartridges, the equivalent of 3200 songs. Allowing for a wider range of pop, country and children's tunes that will bring every shower soprano quickly to the microphone. And while they're crooning their hearts out, you'll know the cartridges will last far longer than the talent. That's because there's no software degradation. Singers will also enjoy fine-tuning their performance with screen sweeping lyric, key/tempo controls and fast channel capabilities. Our music cartridge slips easily into a shirt pocket and our unique, lightweight Clarion Portable Karaoke machine can be carried with just one hand. It leaves the other hand of your happy karaoke customer completely free for, well, anything else interesting at the party.

#DS 5020

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Sound Choice celebrates milestone with free CDG!

To mark the release of their 100 Spotlight CDG, Sound Choice is offering professional KJs one of the hottest karaoke discs ever released, and it's free!

"Milestone 1" contains 15 highly requested hits, some previously unavailable to the market (or available but in poor quality). The disc is available to all professional KJs directly from Sound Choice. A $5 charge for S & H (money order or credit card only), along with your KJ business card or proof of being in the karaoke or mobile KJ business is required (no dealers or distributors please). In addition, with your copy of Milestone 1, you will also receive a Manufacturer's Rebate Coupon for $5 off the purchase of a Sound Choice Spotlight CDG. To reserve your limited edition copy, call 1-800-788-4487 or write Sound Choice, PO Box 472208, Dept. MS, Charlotte, NC 28247.

In addition to releasing Milestone 1, Sound Choice is continuing to add discs to both the Reminiscing Series and B Flat The Cat Series. Late last year, five more Reminiscing Series discs were released, bringing the total number available to ten. This series has been designed for the senior citizens market. Three more B Flat The Cat Series discs are slated for January release, bringing this series also to ten. B Flat The Cat has been designed for the young children market. Both of these markets are relatively untapped offering KJs a chance to explore new markets and increase profits!

Hot on the heels of the eleven new Spotlight discs released in December and thirteen in January, are sixteen new discs due out in February, with Sound Choice sustaining the sixteen new discs per month rate in the Spotlight Series for the balance of 1996.

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THE KEY, Cont'd from page 69

Hookup to home stereos, VCRs, and mixers is a breeze. (Batteries are an option, as the KEY houses a built-in speaker.)

Part of the show

My mission was to try out the KEY for a couple of features I thought would fit right into a DJ production, and I was pleasantly surprised at the results. Two features of the interactive mode are the Songpac cartridge and CD Synch. The cartridges, resembling a video game cartridge, plug into the KEY and allow you to play the lead, bass, chords, or your own lead line on the selection, once again, always in key. I was playing along with Elton John and the Rolling Stones so quickly, I felt I was ready for the next World Tour! With the CD Synch feature, if you have the matching version of a song on a compact disc, a special mixer box (included) allows you to play along with the original!

So I practiced up a little and hit the road. The plan was to substitute the KEY music for the standard dinner

music schlock. After about 10 minutes of Kenny and Yanni, the KEY, which plugs right into the auxiliary line on your mixer, made its first appearance. Once the guests realized this was no ordinary instrumental version of *Wonderful Tonight*, they knew *this* DJ was no cheap show. The hardest part may have been to return to regular programming, as it seemed everyone in attendance had to come up and check out my toy.

Although many of the guests wanted to experiment, I tried my best to explain this was not the purpose of bringing the KEY, and sent them on their way with a couple of inflatable guitars. However, I was inspired enough by their enthusiasm to take that idea a step farther. As a karaoke host in a local club two nights a week, I have added the KEY on one of the two nights. K+K (Karaoke and KEY) Night allows one person to sing while the other uses the KEY to play along. The crowd loves it! There are currently 14 Songpacs available, and about a dozen more will be released by June. And this spring, according to the manufacturer, fully compatible KEY-Karaoke laserdiscs will be available.

All in all, the KEY makes a great option to include in your DJ/KJ bag of tricks. With our growing interactive culture one thing's certain: If you're the first DJ in town to show up with the KEY... they won't forget you! For more information contact Lonestar Technologies, Ltd. ,920 South Oyster Bay Road, Hicksville, N.Y. 11801, tel: (516) 939-6116, fax: (516) 939-2834.

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CD DK 0094 - CDG

Bohemian Rhapsody	Queen	1
The Twist	Chubby Checker	2
It Must Have Been Love	Roxette	3
Fever	Lee, Peggy	4
Steal Away	Dupree, Robbie	5
It Wasn't God Who Made Honky Tonk Angels	Wells, Kitty	6
Someday Someway	Crenshaw, Marshal	7
Look What They've Done To My Song Ma	Melanie	8
Then Came You	Warwick, D. & Spinners	9
If I Had A Hammer	Peter, Paul & Mary	10
Volare	Modugno, D. & Martin, D.	11
Love Is Here & Now You're Gone	Supremes	12
Tie Me Kangaroo Down Sport	Various	13
Shout	Tears For Fears	14
Proud Mary	Turner, Ike & Tina	15
Notoriuous	Duran Duran	16
Every Second	Raye, Collin	17
Rock Me Gently	Kim, Andy	18

CD DK 0095 - CDG

Total Eclipse Of The Heart	Tyler, Bonnie	1
Listen To Your Heart	Roxette	2
Cabaret	Minelli, Liza	3
A View To Kill	Duran Duran	4
These Are The Days Of Our Lives	Michael, G. & Stansfield, L.	5
I've Got The Music In Me	Dee, Kikki	6
Walk Away Renee	Banks, Left	7
Spanish Eyes	Martino, Al	8
Heaven Is A Place On Earth	Carlisle, Belinda	9
Wasted Day Wasted Nights	Fender, Freddie	10
Opposites Attract	Abdul, Paula	11
What A Wonderful World	Armstrong, Louie	12
Treat Me Right	Benetar, Pat	13
Funkytown	Lipps Inc.	14
Fascination	Cole, Nat King	15
Steppin Out With My Baby	Bennett, Tony	16
Dangerous	Roxette	17
Moody River	Boone, Pat	18

CD DK 0096 - CDG

After You've Gone		1
Buffalo GirlsTraditional		2
Bury Me Not On The Lone Prairie		3
Down By The Riverside		4
Alexander's Ragtime Band		5
My Foolish Heart		6
Beer Barrel Polka		7
Down In The Valley		8
Loch Lomond		9
On Top Of Old Smoky		10
You Are My Sunshine		11
Streets Of Laredo		12
Santa Lucia		13
Sidewalks Of New York		14
There Is A Tavern In This Town		15
I've Been Working On The Railroad		16
Goodnight Irene		17
When Johnny Comes Marching Home		18

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St★rDisc

CD SD 0019 - CDG

No Man's Land	Montgomery, John Michael	1
That Ain't My Truck	Akins, Rhett	2
I Wanna Go Too Far	Yearwood, Trisha	3
Whiskey Under The Bridge	Brooks & Dunn	4
Not On Your Love	Carson, Jeff	5
Should've Asked Her Faster	England, Ty	6
I'm Not Strong Enough To Say No	Blackhawk	7
Better Things To Do	Clark, Terri	8
Heaven Bound	Shenandoah	9
If I Was A Drinkin' Man	McCoy, Neal	10
Every Little Word	Ketchum, Hal	11
Down In Tennessee	Chestnutt, Mark	12
Anything For Love	House, James	13
Sometimes She Forgets	Tritt, Travis	14

CD SD 0020 - CDG

I'd Lie For You	Meatloaf	1
Back For Good	Take That	2
Roll To Me	Del Amitri	3
I Hate You	Prince	4
Blessed	John, Elton	5
I Wanna Take Forever Tonight	Cetera, P. & Bernard, C.	6
On The Down Low	McKnight, Brian	7
Walk In The Sun	Hornsby, Bruce	8
Pretty Girl	Jon B	9
I'll Cry Instead	Beatles	10
Year Of The Cat	Stewart, Al	11
Captain Of Her Heart	Double	12
The One I Love	REM	13
I Dig Rock And Roll Music	Peter, Paul & Mary	14

St★rDisc

CD SD 0021 - CDG

I Like It I Love It	McGraw, Tim	1
Check Yes Or No	Strait, George	2
Heart Half Empty	Herndon, T. & Bently, S.	3
In Pictures	Alabama	4
Deep Down	Tillis, Pam	5
Rebecca Lynn	White, Bryan	6
Smoke In Her Eyes	England, Ty	7
Life Goes On	Little Texas	8
Go Rest High On The Mountain	Gill, Vince	9
When Boy Meets Girl	Clark, Terri	10
She Said Yes	Akins, Rhett	11
Tequila Talkin'	Lonestar	12
What I Meant To Say	Hayes, Wade	13
Can't Be Really Gone	McGraw, Tim	14

CD SD 0022 - CDG

Exhale	Houston, Whitney	1
Til I Hear It From You	Gin Blossoms	2
Diggin On You	TLC	3
Dreaming Of You	Selena	4
Time	Hootie & Blowfish	5
Good Intentions	Toad The Wet Sprocket	6
Who Can I Run To	Xscape	7
Take It On Faith	Kadison, J.	8
I'm Your Man	All-4-One	9
Empty Garden	John, Elton	10
Til I Kissed You	Everly Brothers	11
Miss Me Blind	Culture Club	12
Voices Carry	Til Tuesday	13
Ballad Of John & Yoko	Beatles	14

LOST CLASSICS

CD LC 0001

Still The One	Orleans	1
Rock N Me	Steve Miller Band	2
They're Coming To Take Me Away	Napoleon XIV	3
Break My Stride	Wilder, Matthew	4
Suzie Q	Creedance Clearwater Revival	5
These Eyes	Guess Who	6
Green Eyed Lady	Sugarloaf	7
867-5309 Jenny	Tutone, Tommy	8
Think I'm I Love	Money, Eddie	9
Just Remember I Love You	Firefall	10
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Ride Captain Ride	Blues Image	12
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Sunshine Of Your Love	Cream	14
Lady	Little River Band	15

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Can't Explain	Who	2
Pinball Wizard	Who	3
Won't Get Fooled Again	Who	4
My Generation	Who	5
Blinded By The Light	Manfred Mann's Earth Band	6
Sha La La	Mann, Manfred	7
Hold Your Head Up	Argent	8
No Matter What	Badfinger	9
Infatuation	Stewart, Rod	10
Shapes Of Things	Yardbirds	11
Spill The Wine	Eric Burdon & War	12
One Thing Leads To Another	Fixx	13
What You Need	INXS	14

CD LC 0003 - CDG

Faithfully	Journey	1
Separate Ways	Journey	2
Don't Stop Believing	Journey	3
Who's Crying Now	Journey	4
Eli's Coming	Three Dog Night	5
Easy To Be Hard	Three Dog Night	6
Shambala	Three Dog Night	7
I Just Want To Celebrate	Rare Earth	8
All I Need Is A Miracle	Mike & Mechanics	9
Is It Love	Mr. Mister	10
Take Me In Your Arms	Doobie Brothers	11
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Sign Up For The Contest	10
He's An Animal	11
Group Sing-A-Long	12
Applause	13
Knock Out	14
Time To Eat	15
Tip Your Waiter	16
Tip Your Waitress	17
Tip Your Bartender	18
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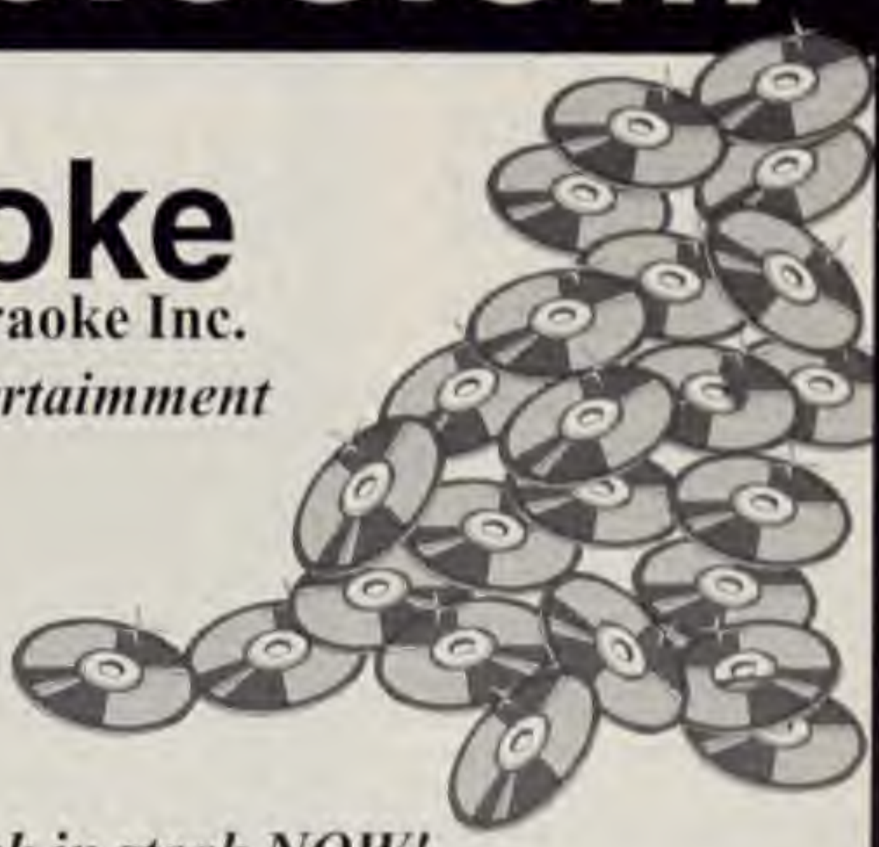

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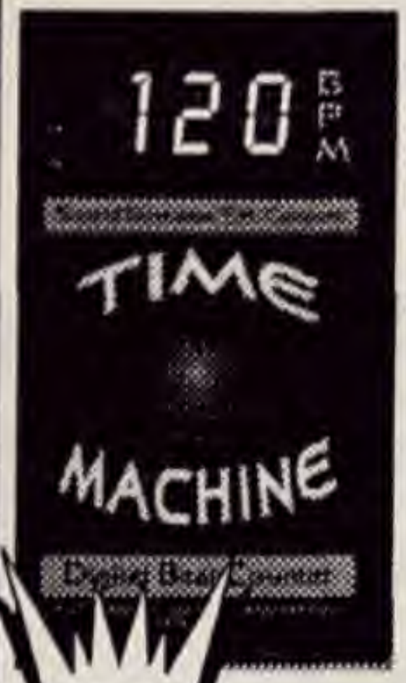

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7. All The Way

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12. Can You Feel The Love Tonight
13. Colors Of The Wind

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14. You Are The Sunshine Of My Life
15. Forever In Love
16. Caught Up In The Rapture
17. No Ordinary Love
18. I Just Called To Say "I Love You"
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12. The Experience Opener
13. The Grand Prix Opener
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17. In The Beginning
18. Gangster & Police Shootout
19. Gladiators Style Opener

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21. Rolling Stone Intro
22. Elvis Intro
23. Beatles Intro

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25. Explosive
26. Short Scream
27. Long Scream
28. Triple Scream
29. Laser/High Tech
30. Laser/Crowd
31. Laser/Take Off
32. Burps: 1,2,3
33. Drum Roll: 1,2
34. Air Horns: 1,2
35. Machine Gun Fire
36. Thunderclap Sound
37. Police Sirens
38. Long Kiss
39. Got It Right Noise
40. Got It Wrong Noise
41. Wind Down
42. Spiral Synth
43. Engine Start
44. Mad Crowd

MUSIC ERA INTRO
45. Golden Age of Rock 'N' Roll: 1,2
46. Computer Set For Time Travel
47. Taking you Back in Time
48. Heroes of the Revolution
49. Sound of the 60's Tech of the 90's
50. Music for the 90's: 1,2
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53. The Rave Zone
54. Rock 'N' Roll High School
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60. Four Hits in a Row Back To Back
61. Big Hit Sound 2nd Time Around
62. Dead & Gone The Legend Lives On
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NOVELTY JINGLES
64. DJ Accepts No Responsibility
65. Yo! Gimmie Something...
66. Make Some Noise
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7. Pennsylvania 6-5000
8. A String of Pearls
9. Chattanooga Choo Choo
10. Tuxedo Junction
11. Little Brown Jug

As originally recorded by Artie Shaw
12. Begin the Beguine

As originally recorded by Count Basie
13. One O'Clock Jump

As originally recorded by Tommy Dorsey
14. Opus One

As originally recorded by Harry James
15. I'm Beginning To See The Light

As originally recorded by Duke Ellington
16. Satin Doll
17. Take the "A" Train
18. It Don't Mean A Thing
19. Short Medley: Let's Dance, American Patrol, Perdido
20. Long Medley: Stompin' At The Savoy, In The Mood, Take The "A" Train, Chattanooga Choo Choo, Opus One

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Anybody serious about being an entertainment company should definitely buy and watch the BMP "How-To" Videos. If these videos do not pay for themselves immediately, you didn't watch them. Take them out of the box.

Randy Bartlett - Premier Entertainment, Elkgrove, CA

BMP "How-To" Videos are the road map for the Bar/Bat Mitzvah gig. For a non-Jewish DJ, there is a wealth of information allowing me to project a level of confidence needed to sell the client. In some cases, I actually knew more about the Jewish traditions then the clients themselves. To be honest, it is a great feeling for someone who is not Jewish.

Charlie Hayes - Charlie Hayes Productions, Dallas, PA

I've been in the Bar/Bat Mitzvah business for many years. I am even called the "Mitzvah Maven." I found the details of the BMP "How-To Videos" very accurate and thorough and the overall video quality to be amazing. I gained valuable information from the Complete Series and I recommend the videos to any DJ or DJ Company looking to be in the Bar/Bat Mitzvah business or looking to train their staff.

Randy Rae - "Mitzvah Maven," Ford, NJ

I wanted to break into the Bar/Bat Mitzvah Market. Neither being Jewish or having experience, I was at a loss about how to begin. I then saw an article about the videos and decided to purchase the videos in order to pick the brain of a Bar/Bat Mitzvah specialist. Now that I am entering the market with the knowledge that I need, success will surely come.

Ken Overbey - Sounds Abound, Elgin, IL

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David - The NY DJ, Beverly Hills, CA

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Paul Binder - California Music Express, San Ramone, CA

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Corey Mandell - Mandell Entertainment, Richmond Hills, Ont. Canada

BMP "How-To" Videos are greatly recommended by the ADJA as one good source of video education for those trying to break into the Bar/Bat Mitzvah Industry.

American Disc Jockey Association, Horsham, PA

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Mobile Beat Magazine - Mike Buonaccorse, June/July 1995 Issue

The BMP "How-To" Videos are fantastic. They have helped me take a marketing idea and turn it into reality. They have helped my business shine even more. No doubt my money was well spent.

Jeff Hayes - Jeff Hayes Productions, Greenville, SC

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Mayhem on Main street

Years from now, I'll remember the night and laugh... I hope.

From Al Weltha, Ames, Iowa

It all started with the initial call about eight weeks prior. "Backyard graduation party for 60 kids? No problem," I thought. The final contract arrived by fax at 10 a.m. the day of the show and with no deposit. "We'll pay you in full when you get here," writes the client.

I'd already planned on helping my (perpetually late) brother get some furniture he's stored with me out of my garage; so I arrived at the jobsite about 30 minutes later than planned. I knew it wasn't a "roll-in" but was told it "wasn't too bad." I'd just work a little faster to make up the time, I thought.

The only "hard" (non grass) load from the street is about 200 feet around the house—up six steps, down eight, down four, down one, up one, and up ten onto a 20' x 20' deck.

Mom: "No, you CAN'T come through the house!" (It's split level, almost as bad as outside route anyway.) Now it's misting.

Dad: "Drive around on the grass. It will be fine."

I saw tire tracks. So I went for it. Within seconds the truck was stuck. (The tracks were from yesterday, before the rain.)

Dad: "Oh, that's right, I forget the drainage is very bad back there."

Turns out they had a tent with seating for 300! With catering and two bars! Bartenders were in gloves and tails! I'm wearing jeans and a purple T-shirt (MC Hammer local crew '94). During the initial call, they'd promised I'd have "help." I got two 14-year-old kids, one with a "sprained toe," the other one was whiny and weak. I hoofed everything myself from the stuck truck, 30 feet across wet sod (which, as you know, turns a hand truck into a two-wheel plow), then up the ten steps. They insisted on my full light rig. (Saw it in the truck. NOT in original deal!)

Dad: "We ARE getting the lights, aren't we?"

I say I can't do it alone. I get two adult "volunteers" who promise to be around to load out. I was supposed to start playing NOW.

There are two outdoor outlets with GFI's that won't hold a night light on the wet deck. One is taken by about twenty or thirty (plastic) electric luminaries in the tent.

Mom: "How soon can you be ready? People are arriving!"

I wrestle together the system. Set it up. Get first sound.

Mom: "No, not HERE, you have to set up over THERE!" (facing north, not west on deck—Mom's really beginning to bug me).

I move EVERYTHING. And start the music, again. Then I discover one side of my dual CD is dead. Blind as a bat! Won't read a thing! What a surprise. (It worked fine the next day). I hump the rack with the spare, from the truck through the mud . I have to cover the equipment with plastic to keep it from getting soaked while I continue to set up. I stop to replace plastic every few minutes when it blows off. It's 50 degrees and windy; I'm nearly soaked to the skin. My cell phone is broken. I can't call for dry clothes or help because the teenager is on the house phone inviting more friends. (As soon as this is over, I'm going to get a REAL job.)

I see my "volunteers," who promised to help carry the lights back to my truck after the party, saying their good-byes. By lifting the ground on the GFI, I get 1/3 of the lights to run on the one open outdoor circuit shared with my sound.

Son: "Aren't you going to run ALL the lights?" (I switch the extension cord to the other set of lights) *"No, I mean all at once."*

Mom: "No dirty wires on my clean carpet!"

I run two 75-foot lines out the basement windows. Meanwhile guests are walking around my truck with drinks, assessing damage to the lawn, wondering aloud what kind of dumbshit would try to drive a truck like THAT on wet

grass. (I hope they don't notice my name, painted in foot-tall letters on the side.)

I'm playing "cocktail music," fielding AC and country requests and flack from adult guests (about 100 of the parent's business customers, in suits) who want me to turn it down and the graduate's friends (at this time about 50) asking for rap and heavy metal and who want me to turn it up! The adults win. Kids demand a recount. I try to look intimidating without crying. Between song changes, I'm frantically trying to finish wiring the light show in the fading light. I'm also still trying to get an open phone line to call for HELP! I finally get the phone. My wife doesn't answer. I leave a message on the machine that makes my five-year-old son cry when he hears it played back! (Daddy is STRESSED!)

Dad: "You're not going to try to drive a wrecker in tonight to get that truck, are you? It'll just have to stay there until the ground dries. The neighbor just told me he doesn't want his yard torn up too when you try to get out." (I have an 11 a.m. show tomorrow.)

I wish for well-aimed lightning.

Three hours later. Halfway through and the rain stops. I run back and forth to my truck a couple of times to get a mic and some other odds and ends forgotten in the frenzy. More kids arrive (now about 250) and some dancing starts. "Mom" brings me a plate of food and a cup of hot coffee. A friend, dispatched by my wife, shows up with dry clothes. Says she'd tried to call, but the line was busy (Who knew?). Friend says he'll stick around to help with the load out. The neighbor (who "scientifically" fells trees as a hobby) assembles a 100-foot cable block and fall rig between his pickup, my truck and a tree. With my friend at the wheel of my truck, he pulls it out with his pickup (from the neighbor's driveway). Things are looking better. And the party continues.

Mom: "I think we'll have to go at least another hour, maybe two. Can we talk about the money later?" (Sure, what the hell. Maybe they won't sue me.)

So far, I've kept my mouth shut and killed no one. It's been very close. My party lights are visible from the highway. The last hour of the party is with more than 400 people from God knows where. I kicked butt. I gave out about 20 business cards and the graduate's older sister tells me on the spot she wants to book me for her fall wedding, but I haven't seen "Mom" since she asked for the extra time. At Midnight, I stop, say good night and pack and hump everything out to the truck, now parked safely out on the street.

In the house, Mom, all smiles, writes a check for full tab plus two hours overtime, plus a $50 tip. She added another $50 when I offered to pay for the damaged lawn! She says they'll have another party in two years when their son graduates.

What can I say?

Hope the check clears.

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London, England

November 7-10
AES
Los Angeles, CA

November 21-24
LDI
Orlando, FL

DMA Top 50 Dance Chart

Courtesy of Dance Music Authority

Artist	Title	Label	BPM
1. Mariah Carey	Fantasy (remixes)	Columbia	124
2. C & C Music Factory	I'll Always Be Around	MCA	128
3. Diana Ross	Take Me Higher	Motown	118
4. Real McCoy	Automatic Lover	Arista	135
5. Raw Stylus	Believe In Me	Geffen	-
6. Donna Summer	I Feel Love '95	Mercury/UK	126
7. Billie Ray Martin	Running Around Town	Sire	128
8. Planet Soul	Set U Free	Strictly Rhythm	78
9. Barbara Tucker	Stay Together	Strictly Rhythm	121
10. State Of Grace	Hello	RCA	-
11. La Bouche	Be My Lover	RCA/Logic	135
12. Mone	We Can Make It	Strictly Rhythm	123
13. Janet Jackson	Runaway	A&M	125
14. Simply Red	Fairground	East/West	122
15. Gloria Estefan	Abriendo Puertas	Epic	130
16. Taylor Dayne	Say A Prayer	Arista	123
17. De'Lacy	Hideaway	Deconstruction/UK	122
18. Moby	Bring Back My Happiness	Elektra	130
19. Tatjana	Santa Maria	Critique	132
20. Soul Solution	Find A Way	Jellybean	122
21. Elli Mac	So In Love	Moonshine	128
22. Paula Abdul	Crazy Cool	Virgin	120
23. The Shamen	Destination Eschaton	Epic	128
24. Frankie Knuckles	Whadda U Want	Virgin	120
25. Ace Of Base	Beautiful Life	Arista	133
26. Bette Midler	To Deserve You	Atlantic	124
27. The Candy Girls	Fe Fi Fo Fum	Virgin/UK	-
28. Harajuku	The Colors Of The Wind	ZYX	126
29. 95 North	Let Yourself Go	Kult	-
30. Mighty Dub Kats	Magic Carpet Ride	Sm:Je	129
31. Deborah Cox	Sentimental (remix)	Arista	128
32. Lil' Mo' Yin Yang	Reach	Strictly Rhythm	125
33. Ruffneck f/Yavahn	Everybody Be Somebody	MAW	123
34. Loveland	The Wonder Of Love	Eastern Bock/UK	-
35. The Outhere Bros.	Boom Boom Boom	Aureus	-
36. Dare 2 B Dif'rent	Come To My Window	ZYX	124
37. N-Joi	Bad Things	Logic	124
38. Miisa	All Or Nothing	Ichiban	-
39. Dr. Alban	Look Who's Talking (remixes)	Logic	-
40. Maydie Miles	I've Been Waiting	K4B	125
41. Monica	Like This/Like That	Rowdy/Arista	-
42. Millenium Music/Doctor Love	Slow Dancin'	Cutting	-
43. Labelle	Turn It Out	MCA	128
44. 2 In A Room	Giddy Up	Cutting	130
45. Donald O	Special	Dig It	-
46. Chazz	A Mover La Colita	Logic	134
47. Natural Attraction	Let's Get Stupid	Radikal	-
48. Michael Jackson	You Are Not Alone (remix)	Epic	120
49. k.d. lang	If I We're You	Warner Bros.	-
50. Womina Wells	Put You In A Trance	Aqua Boogie	-

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